

**Serban Nichifor**

**SACRED MUSIC**  
**(1995-1997)**

- Cantique des Petites Ames (1995) – p. 001
- Jesu Redemptor (1995) – p. 005
- Rorate Caeli (1995) – p. 013
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Durée: ~ 3'

# CANTIQUE DES PETITES ÂMES

Serban Nichifor  
(1995)

Andante cantabile (♩ 66)

Voix solo  
(ou Choeur)

Orgue

P dolce

(1) [Solo]\*

mp melodi

poco

ci, sur la col-line,

(10)

P sotto voce

(ossia Ped.)

de-sor-mais, a grandi

Une œu-vre qui est tienne, que le Ciel a bé-ni...

(2)

Celle œu-vre'a pris nais-sance car Ma-rie é-tait là

Pour que, par les pe-tits

(sempre P poco marcato)

[L'altri]

mp

poco

Celle œu-vre'a pris nais-sance car Ma-rie é-tait là

Pour que, par les pe-tits

(sempre P poco marcato)



Uniunea Compozitorilor

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\* Les indications [Solo] et [L'altri] sont ad libitum



[Solo+] [L'altri] (2) *mf* in rilievo

V. l'A-mour pur tri-om-pha, Pour vi-vre de leur-foi, en vraies pe-ti-tes âmes...

Org.

[L'altri] *mf*

V. Pour l'hon-neur de l'E-glise... Car il faut que la flamme Brille haute et claire,

Org.

V. sur l'im-mense ho-rizon, Pour la gloire de Di-eu, le monde en com-mu-

Org.

[Solo] *ff* (2) (3) *ff* *Sonoro*

V. nion! Vierge, Mère de Di-eu, en cet en-droit choi-si, Près de la ba-si-lique

Org.



V. [Tutti] *sempre ff*  
 où ton culte a fleuri, Nous t'en pri- ons Ma-rie, que l'ap-pel de Jé-sus  
 (50)

Org. *p.* *(sempre f)*

V. *fff ben sostenuto*  
*poco a poco rall.*  
 [S. +] *ad lib.*  
 Em-bras-se no-tre coeur d'un a-mour ab-solu!  
 (60)

Org. *ff* *canora* *in rilievo* *fff (organo pieno)*

(Ped.)

### CANTIQUE DES PETITES ÂMES

- (1.) Ici, sur la colline, désormais a grandi  
 Une oeuvre qui est tienne, que le Ciel a béni...  
 Cette oeuvre a pris naissance car Marie était là  
 Pour que, par les petits, l'Amour pur triompha.
- (2.) Pour vivre de leur foi, en vraies petites âmes...  
 Pour l'honneur de l'Eglise... Car il faut que la flamme  
 Brille, haute et claire, sur l'immense horizon,  
 Pour la gloire de Dieu, le monde en communion !
- (3.) Vierge, Mère de Dieu, en cet endroit choisi,  
 Près de la basilique où ton culte a fleuri,  
 Nous t'en prions Marie, que l'appel de Jésus  
 Embrasse notre coeur d'un amour absolu !

N.B. - Les deux premières strophes constituent le dernier poème de l'Abbé Ongart; la troisième est une prière d'un groupe (de Petites Âmes) qui souhaite répondre, de plus en plus, aux désirs exprimés par le Seigneur dans le Message que Notre-Dame veuille l'y aider !

Suzanne Nicholson  
 Boucaut, 28-XI-1995  
 (23')

# Cello Solo Ad lib.

*Cello* *Cantique Des Petites Ames* *Salon Nocturne*

*Andante (1/4 = 66) (all / pf)*

10 *mp*

20 *mf*

30 *mf*

40 *f*

50 *ff* *appass.* *rall.* *cresc.* *Fin*

Serban NICHIFOR  
(1995)

" J E S U R E D E M P T O R "

pour

Soprano solo et 10 instruments

(Oboe, Clarinetto in Si b, Fagotto, Corno in Fa, Tromba in Si b,  
2 Violini, Viola, Violoncello e Contrabbasso)

DURATA: ca 6'

NE - PARTITURA SCRITTA IN DO !

"JESU REDEMPTOR" (Hymne)

- Jésu Redemptor ómnium. Quem lúcis ánte oríginem, Párem patérnae glóriae, Páter suprémus édídít.
- Tu lúmen et spléndor Pátris, Tu spes perénis ómnium: Inténde quas fúndunt préces Túi per órbem sérvuli.
- Meménte, rérum Cónditor, Nóstri quod ólim córporis, Sacráta ab álvo Vírginis Nascéndo, fórmam sumpseris.
- Testátur hoc praésens díes, Cúrrens per ánni círculum, Quod sólus e sínu Pátris Múndi sálus advéneris.
- Hunc ástra, téllus, aéquora, Hunc ómne quod caélo súbest, Salútis auctórem nóvae Nóvo salútat cántico.
- Et nos, beáta quos sácri Rigávit únda ságuinis, Natális ob díem túi, Hýmni tribútum sólvimus.
- Jésu, tíbi sit glória, Qui nátus es de Vírgine. Cum Pátre et álmo Spíritu, In sempitérna saécula. Ámen.

.-----.





*sempre animando* → **N 66** → *poco a poco animando* →

S. Solo *mp* é - di - dit. Tu lú - men et splén - dor Pa - tris, Tu spes per - én - nis

Ob. *p dolce poco*

Cl. *p dolce poco*

Fg.

Cr.

Tr.

Vn. I

Vn. II

Vi.

Vc.

Cb.

*sempre animando* → **N 72** → *sempre animando* →

S. Solo *mf* óm - ni - um: In - tén - de quas fún - dunt pré - ces Tú - i, *f sostenuto* pré - ces Tú - i per ór - bem

Ob. *mp dolce* *più* *mf sostenuto* **31**

Cl. *mp dolce* *più* *mf sostenuto*

Fg.

Cr.

Tr. *mp dolce* *più* *mf sostenuto*

Vn. I *mp* *mf*

Vn. II *mp* *mf*

Vi. *mp* *mf*

Vc. *mp* *mf*

Cb. *mp* *mf marcato*



*sempre animando* **N 78**

*molto* *ben f. sonoro* *f* *ff* *ben f*

S. Solo *sér-vu-li. Me-men-to, me-men-to re-rum Con-di-tor, me-men-to, me-men-to re-rum*

Ob. *molto*

Cl. *molto* *f*

Fg. *f*

Cr. *Via Sordino* *molto* *f* *sonoro* *molto* *f* *molto*

Tr. *molto* *f* *molto* *f*

Vn. I *molto* *f*

Vn. II *molto* *f*

Vl. *molto* *f*

Vc. *molto* *f* *sempre marcato*

Cb. *molto* *f* *sempre marcato*

*ff* *mp* *f* *per accelerando*

S. Solo *Con-di-tor, Nó-stris quod ó-lim cor-por-is, Sa-crá-ta ab ál-vo Vir-gi-nis Na-scen-der for-mam súm-petis, me-men-to, me-men-to*

Ob. *mf* *mp*

Cl. *mf* *mp*

Fg. *mp* *mf*

Cr. *sempre Con Sordino*

Tr. *molto* *mp*

Vn. I *mp* *mf*

Vn. II *mp* *mf*

Vl. *molto* *mp* *mf*

Vc. *molto* *mp* *mf*

Cb. *molto* *mp* *mf*

- 3 -

*calmando poco a poco* --- **♩ 66** *poco a poco animando* --- **♩ 80**

S. Solo *me-mén-to-ré-um Cón-di-tor.* (51)

Ob. *mf* *mp* *P cantabile*

Cl. *mp* *P cantabile*

Fg. *P cantabile*

Cr. *P cantabile*

Tr. *P cantabile*

Vn. I *poco a poco crescendo*

Vn. II *poco a poco crescendo*

Vl. *poco a poco crescendo*

Vc. *poco a poco crescendo*

Cb. *Arco* *vibrato* *poco a poco crescendo*

*molto allargando* --- **Tempo I (♩ 54)** (61)

S. Solo *Tes-tá-tur hoc praé-sens di-es Cur-rens per a-m-ni cir-cu-lum Quod só-lus e-si-mus Pa-tris Mún-di*

Ob. *mf* *mf* *simile*

Cl. *mf* *mf* *simile*

Fg. *mf* *mf* *simile*

Cr. *mf* *mf* *simile*

Tr. *mf* *mf* *simile*

Vn. I *mf* *mf* *simile*

Vn. II *mf* *mf* *simile*

Vl. *mf* *mf* *simile*

Vc. *mf marcato*

Cb. *mf marcato*

*mf marcato* -4-









## Contemplativo

*poco a poco allargando* ♩ 82 *sempre allarg.* ♩ 78 *sempre allarg.*

*poco rfe* (101) *mp* *poco a poco perdendosi*

*mp sereno* *men* *P sereno* *P sereno*

*in rilievo* *in rilievo* *in rilievo*

*P sempre marcato* *poco* *P*

*S. Solo* (A) *Ob.* *Cl.* *Fg.* *Cr.* *Tr.* *Vn. I* *Vn. II* *Vi.* *Vc.* *Cb.*

♩ 70 *sempre allarg.* ♩ 60 *(sempre allarg.)* ♩ 54 *(sempre allarg.)*

(111) *calmo, immateriale, estatico*

*pp sereno* *(lunga)* **G.P.**

*pp sereno* *(lunga)* *(lunga)* *(lunga)*

*pp sereno* *poco* *poco* *poco a poco* *poco a poco*

*sempre P marcato (non decrescendo!)* *poco rfe*

*S. Solo* *Ob.* *Cl.* *Fg.* *Cr.* *Tr.* *Vn. I* *Vn. II* *Vi.* *Vc.* *Cb.*

(26')

27-VII-9  
București

Serban NICHIFOR  
(1995)

R O R A T E      C A E L I  
pour  
soprano et orchestre

Durée: ca 12'



ESECUTORI

Soprano solo (S. solo)

Flauto (Fl.)

Oboe (Ob.)

Clarinetto (Cl.)

Fagotto (Fg.)

Tromba (Tr.)

Corno (Cr.)

Glockenspiel (Gl.)

Celesta (Cel.)

Arpa (Ar.)

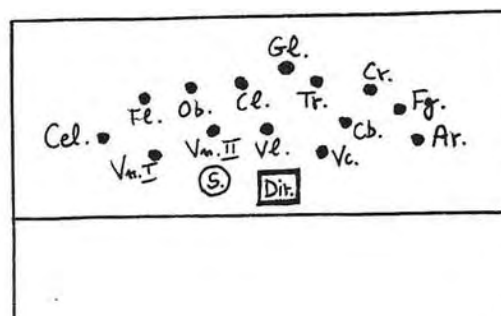
Violino I (Vn. I)

Violino II (Vn. II)

Viola (Vl.)

Violoncello (Vc.)

Contrabbasso (Cb.)

PARTITURA SCRITTA IN DO !

NE - Les instruments à vent - utilisés "en bloc" (pages 5-15) - sont concentrés sur 2 portées, dans l'ordre harmonique: I.) Fl./Ob./Cl./Tr. et II.) Cr./Fg.

TEXTE

- I.) Introitus: "Rorate..." (ca 2')
  - II.) Rorate: "Rorate caeli desuper, et nubes pluant iustum:aperiatur terra, et germinet Salvatorem." (Is.45,8) (ca 2'15")
  - III.) Psalmus XVIII: "Caeli enarrant gloriam Dei:et opera manuum ejus annuntiat firmamentum." (Ps.18,1) "Gloria Patri et Filio et Spiritui Sancto." (ca 2')
  - IV.) Panarmonios kosmou syntaxis: "Sicut erat in principio et nunc et semper et in saecula saeculorum." (ca 2'07")
  - V.) Incantatio: "A" (musique vocalisée) (ca 58")
  - VI.) Amen: "Ámen!" (ca 2'40")
- (Durée totale: ca 12')

N

LEGENDA

= synchronisation relative

4  
4

= synchronisation stricte



= cellule répétitive - y compris ses variantes (permutations)

x ————— x

RORATE CAELI  
pentru soprană și orchestră

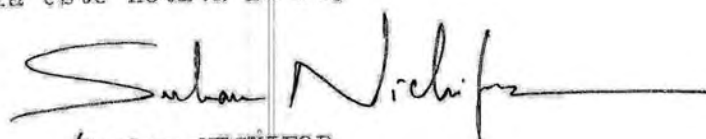
Concepută în 1995, "RORATE CAELI" face parte din ciclul simfonic "Musica Caelestis", ce grupează mai multe lucrări având ca obiectiv sintetizarea unor noi proiecții ale melodicii gregoriene și bizantine - în baza arhetipurilor comune și în spiritul panenteismului apostolic și al ecumenismului patristic.

Textul este alcătuit prin juxtapunerea unor versete biblice de factură mesianică (Is. 45,8 și Ps. 18, 1).

Fluxul sonor este structurat în cinci secțiuni ("Introitus", "Rorate", "Psalmus XVIII", "Panarmonios kosmou syntaxis", "Incentatio" și "Amen"), desfășurate conform principiului "sectio aurea". Discursul muzical evoluează de la monodie la heterofonie, urmărind transfigurarea intonațiilor psaltice și integrarea lor în "spațiul cosmic" al armonicelor naturale.

Durata globală: ca 12'.

NB - Partitura este notată în Do.

  
Șerban NICHIFOR

București, 5-IV-1999



(2.) RORATE.

ESTATICO - lontano, dolce, molto rubato ( $\text{♩} \approx 48-60$ )

Handwritten musical score for "Gloria in excelsis Deo" by Giuseppe Verdi, measures 45-49. The score includes parts for Soprano Solo, Flute, Arpa, Violoncello, and Contrabasso. The Soprano Solo part has lyrics in Italian. The Arpa part includes a chord chart for measures 45-49. The Violoncello and Contrabasso parts are marked "liscio (arco ad libitum)".

**Measures 45-49:**

- Soprano Solo:** *mf* (9<sup>th</sup>)  
Ro-rá-te, Ro-rá-te caé-li, caé-li dé-su-per, et nú-bes
- Flute:** *mp*
- Arpa:** *mp* (sempre l.v.)  
Chord chart: [Mi, Fa, Sol, La / Si#, Do, Re]
- Violoncello:** *pp* liscio (arco ad libitum)
- Contrabasso:** *pp* liscio (arco ad libitum)

S. Solo

plú — ant' jù — stum: a — a — pe — ri — á — tur tér — ra, tér

Fl.

Ar.

(lv.)

21

gliss. leggero sulla tavola

Vc.

Cb.

Handwritten musical score for "L'Espresso" by Debussy. The score is for Soprano (S. Solo), Flute (Fl.), Arpa (Ar.), Violoncello (Vc.), and Contrabasso (Cb.). The lyrics are "ra, et ger-mi-net Sal-va-to-rem, Sal-va-to-rem." The score includes various musical notations such as notes, rests, and dynamic markings like "molto" and "subito". There are also handwritten annotations in the right margin, including "2 4 4" and "attacca subito".



ANDANTE (♩ N 64)

(15.) PSALMUS XVIII.

Cantabile,  
sempre in rilievo

N 15"

Handwritten musical score for a symphony, featuring various instruments and vocal parts. The score is marked "ANDANTE (♩ N 64)" and "(15.) PSALMUS XVIII." The tempo is "Cantabile, sempre in rilievo". The score includes a vocal solo part (S. Solo) and instrumental parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Ar.), Violin I (Vn. I), Violin II (Vn. II), Viola (Vl.), Cello (Vc.), and Double Bass (Cb.). The score is marked with various dynamics (pp, f, mf, ff) and articulations (poco a poco decrescendo, molto, gliss. motuale, C.l.v.). The vocal part includes the lyrics "li", "Caé", "li", "e - nat", and "rant". The instrumental parts include various musical notations such as triplets, slurs, and dynamic markings. The score is marked with a large "31" in a circle, indicating a measure number. The bottom of the page features a handwritten note: "\*-Cellule répétitive-γ compris ses variantes (permutations). 3 -".

*sempre poco a poco animando* ----->

**S. Solo** *mp* gló — ri — am — et — nár — rant — e

**Fl.** *mp* gló — ri — am — et — nár — rant — e

**Ob.**

**Gl.** *P*

**Cel.** *P* (8)

**Ar.** *P* Mi<sup>b</sup>, Sol<sup>b</sup>, La<sup>b</sup> | Mi<sup>b</sup> La<sup>b</sup> | Mi<sup>b</sup>, La<sup>b</sup>, Si<sup>b</sup> | Sib, Reb | Reb

**Vm. I** *P*

**Vm. II** *P*

**Vl.** *P*

**Vc.** *P*

**Cb.** *P*

**S. Solo** *mf* nár — rant — e — nár — rant

**Fl.** *mf* nár — rant — e — nár — rant

*sempre poco a poco animando* -----> **Moderato** (♩ ~ 80)

**Ob.**

**Gl.** *mp*

**Cel.** *mp* (8)

**Ar.** *mp* Sib | Fa<sup>#</sup> Sib, Reb | Fa<sup>#</sup> Reb

**Vm. I** *mp*

**Vm. II** *mp*

**Vl.** *mp*

**Vc.** *mp*

**Cb.** *mp*

- 4 -



S.  
Solo  
Fl.

gló — ri — am Dé — i Dé — i

sempre p. a p. animando → Maestoso (♩ = 86)

Ob.\*  
Cl.\*  
Tr.

Tr. - con sord.

Cf.\*  
Fg.\*

Cr. - con sord.

Gel.

(87) (Loco) 3

Ar.

Mib, Lab  
Dob, Reb

Doh Sih, Lah, Mib

Vm. I

Vm. II

Vl. B

Vc.

Cb.

Pizz.

simile

simile

simile

S.  
Solo  
Fl.

gló — ri — am Dé — i et ó-pe-ra má-nu-um

Ob.\*  
Cl.\*  
Tr.

Ob.\*  
Cl.\*  
Tr.

Cf.\*  
Fg.\*

Gel.

(87) (89) (90) (91) (92)

Ar.

Reb

Mib, Lab

Vm. I

Vm. II

Vl.

Vc.

Cb.











Handwritten musical score for measures 81-18. The score includes parts for S. Solo, Fl., Ob., Cl., Tr., Cr., Fg., Gl., Cel., Ar., Vm. I, Vm. II, Vl., Vc., and Cb. The lyrics are: "é - rat Si - cut érat in prin - ci - pi - o érat in prin -". Performance markings include *gl. vibr.*, *mf*, *gl. vibr.*, *gliss. vibr.*, *f dolce*, *sempre PP*, *poco a poco*, *animando*, *sempre PP*, *Do b*, and *sempre c. II*. The measure number 81 is circled, and 18 is in the top right corner.

Handwritten musical score for measures 94-17. The score includes parts for S. Solo, Fl., Ob., Cl., Tr., Cr., Fg., Gl., Cel., Ar., Vm. I, Vm. II, Vl., Vc., and Cb. The lyrics are: "ci - pi - o sempre poco a poco animando". Performance markings include *molto*, *molto*, *ff*, *ff*, *(dn 66)*, *(non cresc.)*, *gliss.*, *La b*, *(non cresc.)*, *La b*, *Do b*, *Sib*, *(non cresc.)*, *(non cresc.)*, *(non cresc.)*, *(non cresc.)*, *(non cresc.)*, *(sempre c. II)*, and *pp*. The measure number 94 is circled, and 17 is in the top right corner. The page number -9- is at the bottom.

*sempre in rilievo*

**N 15"**

S. solo *et nunc et sem*

Fl. Ob. Cl. Tr. *mp*

Cr. Fg. *poco a poco crescendo*

Gl. *p. p. cresc.*

Cel. *poco a poco crescendo*

Ar. *gliss. poco a Lab. poco cresc.* *Sib. Dob. Reb* *P (Loco)* *Reb*

Vm. I *p. a p. cresc.* *sempre animando* *(dn 78)*

Vm. II *p. a p. cresc.*

Vl. *p. a p. cresc.*

Vc. *p. a p. cresc.*

Cb. *p. a p. cresc.* *gl. vibr.* *ff* *(101)* *sempre c. III*

**N 14"**

S. solo *per sem per*

Fl. Ob. Cl. Tr. *f*

Cr. Fg. *mp*

Gl. *mf*

Cel. *mf*

Ar. *gliss. mp* *Lab* *Lab* *Lab (mp)*

Vm. I *sempre animando* *(dn 82)*

Vm. II *mp*

Vl. *mp*

Vc. *mp*

Cb. *mp* *(sempre c. I)*

*sempre cresc.*



**POSSIBILE** **MOLTO RUBATO** (2) **INFLANZATO**

**S. Solo**  $\text{lo} - \text{rum.}$   $\text{ff}$   $\text{A}$   $\text{sost. ma fluido}$   $\text{A}$   $\text{ff}$   $\text{~15''}$

**Fl.**  $\text{secco}$

**Ob.**  $\text{secco}$

**Cl.**  $\text{secco}$

**Tr.**  $\text{secco}$

**Cr.**  $\text{secco}$

**Fg.**  $\text{secco}$

**Gl.**  $\text{ff}$   $\text{vo}$   $\text{(l.v.)}$

**Cel.**  $\text{ff}$   $\text{vo}$   $\text{(l.v.)}$

**Ar.**  $\text{ff}$   $\text{vo}$   $\text{(l.v.)}$   $\text{Sib, Mi, Lab}$

**Vm. I**  $\text{ff}$   $\text{secco}$   $\text{(dn 150)}$

**Vm. II**  $\text{ff}$   $\text{secco}$   $\text{poss.}$

**Vi.**  $\text{ff}$   $\text{secco}$

**Vc.**  $\text{ff}$   $\text{secco}$   $\text{attacca subito}$   $\text{(n 2'07'')}$   $\text{(n 8'22'')}$

**Cb.**  $\text{ff}$   $\text{secco}$   $\text{Scordatura:}$

**S. Solo**  $\text{A}$   $\text{A}$   $\text{A}$   $\text{A}$   $\text{~25''}$

**Fl.**  $\text{secco}$

**Ob.**  $\text{secco}$

**Cl.**  $\text{secco}$

**Tr.**  $\text{secco}$

**Cr.**  $\text{secco}$

**Fg.**  $\text{secco}$

**Gl.**  $\text{ff}$   $\text{vo}$   $\text{(l.v.)}$

**Cel.**  $\text{ff}$   $\text{vo}$   $\text{(l.v.)}$

**Ar.**  $\text{ff}$   $\text{vo}$   $\text{(l.v.)}$   $\text{Sib, Reb}$   $\text{Fa\#}$   $\text{Reb, Mi, Lab, Sib}$

**Vm. I**  $\text{ff}$   $\text{secco}$

**Vm. II**  $\text{ff}$   $\text{secco}$

**Vi.**  $\text{ff}$   $\text{secco}$

**Vc.**  $\text{ff}$   $\text{secco}$

**Cb.**  $\text{ff}$   $\text{secco}$

**Scordatura:**

**Sempre poco a poco allargando**









(131) (♩ = 50) sempre poco a poco animando -

S. Solo (Fl.)  
 Fl. Ob.  
 Cl. Tr.  
 Cr. Fg.  
 Gl.  
 Cel.  
 Ar. (8t) Fa#  
 Vm. I  
 Vm. II  
 Vl. B  
 Vc.  
 Cb.

(loc) La# Doh Re# Sib Re#  
 simile  
 simile  
 simile

LARGO (♩ = 66)

(141)

S. Solo men, A men, A men, A men, A men, A men, A men, A  
 Fl. Ob. sempre  
 Cl. Tr. sempre  
 Cr. Fg. sempre  
 Gl.  
 Cel.  
 Ar. Mib Sib, Mib  
 Vm. I  
 Vm. II  
 Vl. B sul tasto P (sul Re) (sul Sol)  
 Vc. Pizz  
 Cb. Pizz

poco a poco allargando -  
 sul tasto

[illegible]

**S. Solo**

**Fl. Ob. Cl.**

**Gf.**

**Cel.**

**Ar.**

**Vm. I**

**Vm. II**

**Ve. I**

**Vc.**

**Cb.**

**mp dolce** (balayage vocalique lent) (2)

**ALLUCINANTE** (♩ 56) *sempre* *allargando* (♩ 52)

**poco rft** **P** *sempre leggerissimo*

**mp** **in rilievo** *ordinario* **liscio** **ord.** **gl. 2.** **ordinario** **liscio** **ordinario**

**Fa#, Sol#**

**mp** **in rilievo** *ordinario* **liscio** **ord.** **gl. 2.** **ordinario** **liscio** **ordinario**



*sempre allargando - QUASI SENZA TEMPO (♩ 44) sempre allargando - (N 15") (longa)*

**S. Solo**  
M - E - I - O - U - A - E - N  
poco a poco perdendosi

**Fl.** suono bianco, quasi vento (respirare ad libitum) mp(2)

**Ob.** suono bianco, quasi vento (resp. ad lib.) mp

**Cl.** suono bianco, quasi vento (resp. ad lib.) mp

**Fg.** suono bianco, quasi vento (resp. ad lib.) mp

**Tr.** suono bianco, quasi vento (resp. ad lib.) mp

**Cr.** suono bianco, quasi vento (resp. ad lib.) mp

**Gl.** (l.v.) mp (l.v.)

**Cel.** (l.v.) (l.v.)

**Ar.** (l.v.) (l.v.)  
gliss. sulla tavola (l.v.)  
poco a poco perdendosi (l.v.)

**Vm. I** (ord.) mp poco (non tremolo) sul ponticello liscio (sul Re)

**Vm. II** (sempre sul Re) sul ponticello

**Vl.** liscio (sul Re) sul ponticello

**Vc.** (non tremolo) (sul Re) sul ponticello

**Cb.** (ord.) (sul Re) sul ponticello

**FINE**  
(N 2'41")  
(N 1'2")  
22-VII-95  
Bucureş

poco a poco perdendosi

S. N. Nichipor, 22-VII-1995



Serban NICHIFOR  
(1996)

IN CELEBRATIONE BEATI IOSEPHMARIAE ESCRIVÁ

(Hymnus post communionem)

per

Soprano solo, Coro misto ed Organo

Durata: ca 3'

Testo: "Missa Beati Iosephmariae Escrivá",  
"Post communionem" (Cfr.C.De Culto Divino  
et disciplina Sacramento rum, Prot.CD 537/92)

**Prof. Dr. Șerban NICHIFOR**

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IN CELEBRATIONE BEATI IOSEPHMARIAE ESCRIVÁ  
(Post communionem)

- A → Sacramenta, quae sumpsimus, Dómine Deus noster,  
in celebratione beati Iosephmariae,  
B → spíritum adoptionis filiorum in nobis corróborent;  
A' → sacramenta, quae sumpsimus, Dómine Deus noster,  
in celebratione beati Iosephmariae;  
C → ut, voluntati tuae fidéliter obsequéntes,  
in sanctitátis via laeti ambulémus.  
A" → Sacramenta, quae sumpsimus, Dómine Deus noster,  
in celebratione beati Iosephmariae;  
D → Per Christum Dóminum nostrum. Amen.

(Missa Beati Iosephmariae Escrivá,  
Cfr. C. De Culto Divino et disciplina Sacramento  
rum, Prot. CD 537/92)

Durata: ~ 3'

Solenne (♩ ~ 66), molto cantabile

Serban Nichifor  
(1996)

Organo

♩ mf espressivo, in rilievo

Solo

S. Sa-cra-mén-ta, quae sump-si-mus, Dó-mi-ne Dé-us nó-ster, — in ce-le-bra-ti-ó-ne be-á-ti

A.

T.

B.

Org.

mp sempre

(B)

*poco allargando.. poco animando.. A Tempo*

(Solo) Tutti

S. *mf* Io-seph-ma-ri-ae, *mf* spi-ri-tum a-dop-ti-o-nis fi-li-o-rum, *f* spi-ri-tum a-dop-ti-o-nis fi-li-o-rum

A. *mf* spi-ri-tum a-dop-ti-o-nis fi-li-o-rum, *f* spi-ri-tum a-dop-ti-o-nis fi-li-o-rum

T. *mf* spi-ri-tum a-dop-ti-o-nis fi-li-o-rum, *f* spi-ri-tum a-dop-ti-o-nis fi-li-o-rum

B. *mf* spi-ri-tum a-dop-ti-o-nis fi-li-o-rum, *f* spi-ri-tum a-dop-ti-o-nis fi-li-o-rum

Org. *mf* spi-ri-tum a-dop-ti-o-nis fi-li-o-rum, *f* spi-ri-tum a-dop-ti-o-nis fi-li-o-rum

*poco allargando.. poco animando (B) A Tempo*

Org. *mp* *f*

ben *f* (A')

S. *f* in no-bis cor-ro-bo-rent, *mf* sa-cra-men-ta, quae sum-psi-mus, *f* Do-mi-ne De-us no-ster,

A. *mf* in no-bis cor-ro-bo-rent, *f* sa-cra-men-ta, quae sum-psi-mus, *f* Do-mi-ne De-us no-ster,

T. *mf* in no-bis cor-ro-bo-rent, *f* sa-cra-men-ta, quae sum-psi-mus, *f* Do-mi-ne De-us no-ster,

B. *mf* in no-bis cor-ro-bo-rent, *f* sa-cra-men-ta, quae sum-psi-mus, *f* Do-mi-ne De-us no-ster,

Org. *mf* in no-bis cor-ro-bo-rent, *f* sa-cra-men-ta, quae sum-psi-mus, *f* Do-mi-ne De-us no-ster,

(A')

Org. *mf* *f*



© a tempo

espressivo, in rilievo

poco allargando... f ut,

vo-lun-tà-ti-tù-ae-fi-

Handwritten musical score for voices (Soprano, Alto, Tenor, Bass) and Organ. The lyrics are: "in-ce-le-bra-ti-ó-ne be-á-ti lo-seph-ma-ri ae". The score includes a "Solo" section marked "L'altro" and a "poco allargando" section. The organ part is marked "mf sempre".

Handwritten musical score for the Organ. The score includes a "poco allargando" section and a "a tempo" section. The organ part is marked "mf sempre".

Handwritten musical score for voices (Soprano, Alto, Tenor, Bass) and Organ. The lyrics are: "dé-li-ter ob-se-qué-n-tes, in san-cti-ta-tis vi-a lae-ti am-bu-lé-mus." The score includes a "Solo" section marked "sempre Solo" and a "poco allargando" section. The organ part is marked "mf sempre".

Handwritten musical score for the Organ. The score includes a "poco allargando" section and a "a tempo" section. The organ part is marked "mf sempre".

**A" Tutti**

S. *mf* Sa-cra-mén-ta, quae súm - psi-mus, Dó-mi-ne Dé-us nó - ster, — in ce-le-brá-ti-

A. *mf* Sa - cra-mén-ta — súm - psi-mus, Dó-mi-ne Dé-us nó - ster, — in, — in ce-le-

T. *mf* Sa-cra-mén-ta, quae súm - psi-mus, Dó-mi-ne Dé-us nó - ster, — in, — in ce-le-

B. *mf* Sa — cra-mén-ta, Dó-mi-ne Dé-us, Dó-mi-ne, in, — in ce-le-

Org. *mp*

*poco allarg. --- a tempo* **D**

S. *ben f (div.)* ó - ne be-á-ti lo-seph-ma-ri-ae. — Per Chrí - stum, Per Chrí - stum,

A. *ben f (div.)* bra - ti-ó-ne lo-seph-ma-ri-ae. — Per Chrí - stum, Per Chrí - stum,

T. *ben f (div.)* bra - ti-ó-ne lo-seph-ma-ri-ae. — Per Chrí - stum, Per Chrí - stum,

B. *ben f (div.)* bra - ti-ó-ne lo-seph-ma-ri-ae. — Per Chrí - stum, Per Chrí - stum,

Org. *f*

*poco allarg. --- a tempo* **D**

Tutti  
+ Soprano Solo

(unis.)

**S.** Chri-stum, Per Chri-stum, Dó-mi-num nó-strum, Chri-stum. Chri-stum, Per

**A.** Chri-stum, Per Chri-stum, Dó-mi-num nó-strum, Chri-stum. Chri-stum, Per

**T.** Chri-stum, Per Chri-stum, Dó-mi-num nó-strum, Chri-stum. Chri-stum, Per

**B.** Chri-stum, Per Chri-stum, Dó-mi-num nó-strum, Chri-stum. Chri-stum, Per

Christ, Per Christum Dó-mi-num nó-strum,

**Org.**

*ff*

*benf*

poco a poco allargando

*fff sostenuto*

**S.** Chri-stum, Chri-stum, Per Chri-stum, Dó-mi-num nó-strum, Á (div.) men.

**A.** Chri-stum, Chri-stum, Per Chri-stum, Dó-mi-num nó-strum, Á men.

**T.** Chri-stum, Chri-stum, Per Chri-stum, Dó-mi-num nó-strum, Á men.

**B.** Chri-stum, Chri-stum, Per Chri-stum, Dó-mi-num nó-strum, Á men.

Chri-stum, Chri-stum, Per Chri-stum, Dó-mi-num nó-strum, Á, Á-men.

poco a poco allargando

**Org.**

(org. pleno)

Sulan Nichipor, Bucharest, 20-XII-1956



Duration: ca 3'

Motto: "SUPER OBLATA"

IN CELEBRATIONE BEATI IOSEPHMARIAE ESCRIVÁ

per

Coro misto a capella

Testo

("Missa Beati Iosephmariae Escrivá",  
"Post communionem" - Cfr.C.De Culto Divino  
et disciplina Sacramento rum, Prot.CD 537/92)

Sacraménta, quae sumpsimus, Dómine Deus noster,  
in celebratióne beáti Iosephmaríae,  
spíritum adoptiónis filiórur in nobis corróborent;  
sacraménta, quae sumpsimus, Dómine Deus noster,  
in celebratióne beáti Iosephmaríae;  
ut, voluntáti tuae fidéliter obsequéntes,  
in sanctitátis via laeti ambulémus.

Sacraménta, quae sumpsimus, Dómine Deus noster,  
in celebratióne beáti Iosephmaríae;  
Per Christum Dóminum nostrum. Ámen.

Duration: ca 3'

1/3

Motto: "SUPER OBLATA"

## IN CELEBRATIONE BEATI IOSEPHIMARIAE ESCRIVÁ

Andante cantabile (♩ ~ 66)

Coro a capella

S. *mp*  
Sacramenta, quae sumpsi-mus, Dó-mine Dé-us nó-ster in celebrati-ó-ne beáti

A. *p*  
A — in — beáti

T. *mp*  
nó-ster, — in celebrati-ó-ne

B.

[9] *mf*

lo-seph-ma-rí-ae, — spí-ritum adopti-ó-nis fili-ó-rum, spí-ritum adopti-ó-nis fili-ó-rum

lo-, lo-seph-ma-rí-ae, lo-seph-ma-rí-ae, spí-ri-tum fili-ó-rum, a — dop-ti-ó-nis fili-ó-rum

lo-seph-ma-rí-ae, —ma-rí-ae, spí-ri-tum fili-ó-rum, a — dop-ti-ó-nis fili-ó-rum

lo-seph-ma-rí-ae, — spí-ritum a-dop-ti-ó-nis, — spí-ri-tum fili-ó-rum

[15]

in nó-bis cor-ro-bo-rent, Sacramenta, quae sumpsi-mus, Dó-mi-ne Dé-us nó-ster, —

in nó-bis cor-ro-bo-rent Dó-mi-ne Dé-us nó-

in nó-bis cor-ro-bo-rent, Sa-cra-men-ta, quae sumpsi-mus, Dó-mi-ne Dé-us nó-

in nó-bis cor-ro-bo-rent — Dó-mi-ne Dé-us

2/3

241

in celebrati-  
ster, in ce-le-  
ster, in ce-le-  
nó-ster,

ó-ne be-á-ti  
bra-ti-ó-ne  
ti-ó-ne  
be-á-ti

ló-seph-ma-ri-  
ló-seph-ma-ri-  
lo-seph-ma-ri-  
ló-seph-ma-ri-

ae- ut,  
ae  
ae, ma-ri-  
ae

vo-lun-tá-ti tú-ae fi-  
ae  
ae  
ae

27

dé-li-ter ob-se-  
ae  
in san-cti-  
in san-cti-  
in sanctitátis ví- a  
lae- ti am-bu-  
lae- ti am-bu-  
lae- ti am-bu-  
lae- ti am-bu-

guén-tes, in san-cti-tá-tis ví- a  
ta- tis ví- a  
ta- tis ví- a  
lae- ti am-bu-  
lae- ti am-bu-  
lae- ti am-bu-  
lae- ti am-bu-

lae- ti am-bu-  
lae- ti am-bu-  
lae- ti am-bu-  
lae- ti am-bu-

33 *ben f*

Sacramén-ta, quae súm-psi-mus, Dó-mi-ne Dé-us nó-ster, in celebrati-  
Sa-cra-mén-ta súm-psi-mus, Dó-mi-ne Dé-us nó-ster, in, in ce-le-bra-ti-ó-ne  
Sacramén-ta, quae súm-psi-mus, Dó-mi-ne Dé-us nó-ster, in ce-le-bra-ti-ó-ne  
Sa- crá-mén-ta, Dó-mi-ne Dé-us, Dó-mi-ne, in, in ce-le-bra-ti-ó-ne





26<sup>ème</sup> Florilège Vocal de Tours, Concours de Composition - 16 Mai 1997  
Hôtel de Ville, Rue de Minimes, B.P. 1452, 37014 Tours Cedex 1, France

Serban Nichifor

Durée globale: ca 10'

" J E S U "

- poème choral pour choeur mixte et orgue -  
 (catégorie "oeuvres en forme de cycle")

NB - Les séquences composantes ne sont pas indépendantes.

Texte: "Jesu, Jesu, Jesu..."





*poco rit. -- poco a poco animando*

(41) *je — su, — simile*

*Org. + Org.*

*poco a poco precipitando*

(51) *je — su, — je — su, je — su, simile*

*Org. + Org.*

*f*

*poco a poco calmando*

(61) *je — su, je — su, simile*

*Org. + Org.*

*mf dolce*

*sempre allargando*

(71) *je — su, je — su, simile*

*Org. + Org.*

*poco mf*

*-2-*





Patetico (dn70) — sempre accelerando —> Ardente (dn96) **ff**

121) ye — su, — simile

Coro + Org.

f

Subito Lontano, Malinconico  
D. Scorrevole, quasi improvvisando (dn64)

Organo Solo (Coto Tacet)

Sub molto allargando (dn60)

131) ye — su, — simile

Coro + Org.

ff

Subito  
Organo Solo (Coto Tacet)

poco incalzando

141) ye — su, — simile

Org. solo

poco rall. — A Tempo (dn64) poco a poco accelerando —>

151) ye — su, — simile

Org. solo

f molto espressivo

(+w.)

(-w.)

mf

mp







ȘERBAN NICHIFOR  
(1996)

P E R      C H R I S T U M

- CANTATA IN HONOREM BEATI IOSEPHMARIAE ESCRIVÁ -



Șerban NICHIFOR  
(1996)

" P E R C H R I S T U M "

- CANTATA IN HONOREM BEATI IOSEPHMARIAE ESCRIVÁ -

SCRIPTUM

- Bénedic, ánima mea, Dómino;  
et ómnia quae intra me sunt, nómini sancto eius.  
Bénedic, ánima mea, Dómino,  
et noli oblivísci omnes retributiónes eius.  
Allelúia.  
(Psalmus responsorius: Ps 103(102), 1-2)
- Deus, qui beátum Iosephmaríam presbýterum  
universális vocatiónis ad sanctitátem et apostolátum  
praeconem in Ecclésia effecísti,  
eius intercessiόne et exémplo concéde,  
ut, cotidiánum labórem in Spíritu Christi  
fidéliter exercéntes,  
eidem Fílio tuo configurémur  
et una cum Beatíssima Virgine María  
Redemptiόnis óperí ardénti amóre servíamus.  
Per Dóminum.  
Per Christum Dóminum nóstrum.  
Allelúia.  
(Collecta - Missa Beati Iosephmariae Escrivá,  
Cfr. C. De Culto Divino et disciplina Sacramento  
rum, Prot. CD 537/92)
- Súscipe, Sancte Pater, haec múnera,  
quae tibi in commemoratiόne  
beáti Iosephmaríae offérimus,  
ut, per sacrificium a Christo in ara crucis oblátum,  
quod in sacraménto renovámus,  
cuncta quae ágimus sanctificáre dignéris.  
Per Christum.  
Per Christum Dóminum nóstrum.  
Amen.  
(Super oblata - Missa Beati Iosephmariae Escrivá)

.-----.

ESECUTORI

- Coro misto: Soprani (S.), Alti (A.), Tenori (T.), Bassi (B.)
- 2 Flauti (Fl.) - 1. Flauto; 2. Flauto piccolo (picc.)
- 2 Oboi (Ob.)
- 2 Clarinetti in Si b (Cl.)
- 2 Fagotti (Fg.)
- 2 Corni in Fa (Cr.)
- 2 Trombe in Do (Tr.)
- 2 Tromboni (Tb.)
- Percussione: - I. 3 Timpani (Timp.), 2 Piatti - piccolo (Ptto picc.)  
e medio (Ptto m.), Campane (Camp.), Tãm-tãm (Tãnt.);  
- II. Campane (Camp.), Gran cassa (Gr.c.),  
Campanelli (C-nelli), Piatto medio (Ptto m.).
- Celesta (Cel.)
- Arpa
- Archi: Violini I (Vni I), Violini II (Vni II), Viole (Vle),  
Violoncelli (Vlc.), Contrabbassi (Cb.)

.-----.

Durata: ~12'30"

Serban Nichifor  
(1996)

In Memoriam Prof. Dr. Ernil Nichifor (+14-XII-1997)

**PER CHRISTUM**

- Cantata in honorem Beati Iosephmariae Escriva' -

MISTERIOSO (♩ ~ 48), sempre poco rubato, quasi improvvisando

Fl. 1  $\frac{4}{2}$

SOLO mp  $\rightarrow$  sempre dolente, esitando - ma in rilievo  $\rightarrow$  mp

II Camp. (l.v.)  $\rightarrow$  (l.v.)

I P.Ho. medio (barchette di Timpani)  $\rightarrow$  P  $\rightarrow$  PPP  $\rightarrow$  poco  $\rightarrow$

Vle  $\rightarrow$  PP  $\rightarrow$  P  $\rightarrow$  PPP sempre liscio

Fl. 1  $\rightarrow$  p  $\rightarrow$  mp  $\rightarrow$  mf  $\rightarrow$  Peco  $\rightarrow$

poco a poco animando (♩ ~ 86) Sub. Tempo I (♩ ~ 48)

II Camp. (l.v.)  $\rightarrow$  (l.v.)

I P.Ho. medio  $\rightarrow$  PP  $\rightarrow$  PPP  $\rightarrow$  più  $\rightarrow$  molto  $\rightarrow$  PPP

Vle  $\rightarrow$  PP  $\rightarrow$  PPP  $\rightarrow$  più  $\rightarrow$  molto  $\rightarrow$  PPP

sempre PPP liscio

Fl. 1  $\rightarrow$  p  $\rightarrow$  mp  $\rightarrow$  mf  $\rightarrow$  p  $\rightarrow$  mp  $\rightarrow$  mf  $\rightarrow$

sempre animando

II Camp. (l.v.)  $\rightarrow$  (l.v.)

I P.Ho. medio  $\rightarrow$  PP  $\rightarrow$  PPP  $\rightarrow$  poco a poco  $\rightarrow$

Vle  $\rightarrow$  PP  $\rightarrow$  PPP  $\rightarrow$  poco a poco  $\rightarrow$

PPP liscio

11 Muta in Gr. c.

PPP  $\rightarrow$  poco a poco  $\rightarrow$

CORO S.   
 A.   
 Fl. 1   
 2   
 -picc.   
 Ob. 1   
 2   
 Cl. 1   
 (b)   
 2   
 Fg. 1   
 2   
 Cr. 1   
 (Fa)

sempre animando --> **MAESTOSO** (dn 96) molto ritardando --- (dn 40) d = d.

PHTO m.   
 Arpa   
 Vni I   
 Vni II   
 Vle   
 Vlc.   
 Cb.

Musical score for a symphony orchestra and chorus. The score includes parts for Soprano Chorus, Alto Chorus, Flute 1 and 2, Piccolo, Oboe 1 and 2, Clarinet 1 and 2 (B-flat), Bassoon 1 and 2, Contrabassoon 1 and 2, Piano, Harp, Violin I and II, Viola, Violoncello, and Double Bass. The tempo markings are **MAESTOSO** (dn 96) and **molto ritardando** (dn 40). The key signature is D major (D = D). The time signature is 9/4 (in 3). The score is marked with various dynamics (mf, f, ff, p, mp, div.) and articulations (deciso, molto, gliss.).



**mp** *in rilievo*  
**p** *piano*

**CORO**  
S. *Bé-ne-dic, bé-ne-dic, á-ni-ma me-a, Dó-mi-no, Bé-ne-dic, bé-ne-dic,*  
A. *Bé-ne-dic, bé-ne-dic, á-ni-ma me-a, Dó-mi-no, Bé-ne-dic, bé-ne-dic,*

**mp** *piano*

**Tr. 1/2** *p* *sotto voce, poco in rilievo*  
**Tb. 1/2** *Con Sord. (ossia Senza Sord.)* *p* *sotto voce, poco in rilievo*

**LARGO (d.n. 40)** *dolcissimo, immateriale, come eco*  
[d = d.]

**Timp.** *rfz sub. p leggiero, poco marcato*  
*simile*

**PHO m.** *rfz* *poco a poco*

**Cel.** *mp* *poco in rilievo*  
*(l.v.)*

**Arpa** *f* *(Mib, Sol#, Lah, Sih)* *mp* *poco in rilievo*

**Vni I** *p*  
**Vni II** *p*  
**Vle.** *sub. pp leggiero*  
**Vlc.** *rfz sub. pp leggiero*  
**Cb.** *rfz sub. p leggiero, poco marcato*  
*simile*

- 3 -

Handwritten musical score for a choral and instrumental ensemble. The score is written on a system of staves with the following parts:

- S. (Soprano):** Melody line with lyrics: "a-ni-ma me-a Dó-mi-no, et o-mni-a quæ intra me sunt, no-mi-ni".
- A. (Alto):** Melody line with lyrics: "a-ni-ma me-a Dó-mi-no, et o-mni-a quæ intra me sunt, no-mi-ni".
- Tr. 1/2 (Trumpet 1/2):** Melody line.
- Tb. 1/2 (Trombone 1/2):** Melody line.
- Timp. (Timpani):** Rhythmic accompaniment.
- Cel. (Celesta):** Melody line.
- Arpa (Harp):** Accompaniment.
- Vni. I (Violin I):** Melody line.
- Vni. II (Violin II):** Melody line.
- Vle. (Viola):** Melody line.
- Vlc. (Violoncello):** Melody line.
- Cb. (Contrabass):** Melody line.

The score includes various musical notations such as clefs, key signatures, time signatures, and dynamic markings. The lyrics are written below the vocal staves. The score is marked with a circled number (21) in the center.

Handwritten musical score for a choral and instrumental ensemble. The score is written on multiple staves, with lyrics in Latin and French. The instruments include Trumpets (Tr.), Trombones (Tb.), Timpani (Timp.), Cello (Cel.), Arpa (Arpa), Violins I and II (Vni I, Vni II), Viola (Vle), Violoncello (Vlc.), and Contrabass (Cb.). The lyrics are: "san-cto e-ius", "Be-ne-dic", "Be-ne-dic", "dic", "Do-mi-no". The score includes dynamic markings such as *mp* and *p*. The tempo is marked *And.* and the time signature is 4/4. The score is numbered 55/151.

Handwritten musical score for a choral and instrumental ensemble. The score is written on multiple staves, with lyrics in Latin and French. The instruments include Trumpets (Tr.), Trombones (Tb.), Timpani (Timp.), Cello (Cel.), Arpa (Arpa), Violins I and II (Vni I, Vni II), Viola (Vle), Violoncello (Vlc.), and Contrabass (Cb.). The lyrics are: "san-cto e-ius", "Be-ne-dic", "Be-ne-dic", "dic", "Do-mi-no". The score includes dynamic markings such as *mp* and *p*. The tempo is marked *And.* and the time signature is 4/4. The score is numbered 55/151.



*mf sempre pioso* *poco*

S. *Bé-ne-dic, bé-ne-dic, á-ni-ma me-a, Do-mi-no, Bé-ne-dic, benedic*

A. *Be-ne-dic, bé-ne-dic, á-ni-ma me-a, Do-mi-no, Bé-ne-dic, benedic*

Fl.  $\frac{1}{2}$  *mp*

Ob.  $\frac{1}{2}$  *mp*

Cl.  $\frac{1}{2}$  (f.b.) *mp*

Fg.  $\frac{1}{2}$  *mp*

Tr.  $\frac{1}{2}$  *Via Sord.*

Tb.  $\frac{1}{2}$  *Via Sord.*

Timp. *d. d. d. d. d. d. d. d.*

Cel. *mf*

Arpa *mf* *(b. b. b. b. b. b. b. b.)*

Vni I *mp*

Vni II *mp*

Vle *mp*

Vlc. *mp*

Cb. *mp*

*-6-*

CORO  
S.  $\text{6/8}$   $\text{4}$   $\text{9}$   $\text{6}$   
A.  $\text{4}$   $\text{4}$   $\text{4}$   $\text{4}$

a-ni-ma me-a, Dó-mi-no, et no-li o-bli-vis-ci omnes re-tri-bu-ti  
a-ni-ma me-a, Dó-mi-no, et no-li o-bli-vis-ci omnes re-tri-bu-ti

*Unis. div.*

Fl.  $\text{1/2}$   
-picc.

Ob.  $\text{1/2}$   
(b)

Cl.  $\text{1/2}$   
(b)

Fg.  $\text{1/2}$

Timp.

(31)

Vni. I

Vni. II

Vle

Vlc.

Cb.

ORO S. *piu* *f* *3* *mf* *f* *a* *m-ma*  
 nes e - us. Bé - ne - dic, Bé - ne - dic,  
 U.A. *mf* *2* *(in 3)* *a*  
 nes e - us. Bé - ne - dic, Bé - ne - dic,  
*in 6*

Fl. *1* *2* *mf* *3* *mf*  
*-picc.* *in 6* *2* *(in 3)*  
 Ob. *mf* *2* *(in 3)*  
 Cl. *1* *2* *mf* *mf*  
 (b.b.) *mf* *mf*  
 Fg. *1* *2* *mf* *mf* *sostenuto* *mf*  
 Cr. *1* *2* *mf* *mf* *mf* *mf*  
 (Fa) *mf* *mf* *mf* *mf*  
 Tr. *1* *2* *mf* *mf* *mf* *mf*  
 (Do) *mf* *mf* *mf* *mf*  
 Tb. *1* *2* *mf* *mf* *mf* *mf*  
*Senza Sord.*  
*Senza Sord.*

*poco a poco allargando* *Sub. ANDANTE* *(Dn 62) ben sostenuto*  
*[N 120] [N 76] [N 124]*  
 Timp. *in 6* *3* *2* *(in 3)* *Muta in Fl. picc.*  
*in 6*

Vni. *mf* *3* *mf*  
 Vni. *mf* *2* *(in 3)* *mf*  
 Vle. *mf* *mf* *mf* *mf*  
 Vlc. *mf* *mf* *mf* *mf*  
 Cb. *mf* *mf* *mf* *mf* *marcato*  
*mf* *-8-mp*



me-a, Bé-ne-dic, *ff* Dó — mi-ne. Al-le-lú

Bé-ne-dic, Dó — mi-ne. Al-le-lú

Bé-ne-dic, Dó — mi-ne. Al-le-lú

Fl. 1/2

Ob. 1/2

Cl. 1/2

Fg. 1/2

Cr. 1/2

Tr. 1/2

Tb. 1/2

P.Ho. pcc.

poco calmando - - -

(baccette di Timp.)

(41)

P

Vni I

Vni II

Vle

Vlc.

Cb.

Handwritten musical score for a symphony orchestra and choir. The score is written on multiple staves, including vocal parts (Soprano, Alto) and instrumental parts (Flute, Oboe, Clarinet, Bassoon, Trumpet, Trombone, Percussion, Cello, Arpa, Violin I, Violin II, Viola, Violoncello, Contrabasso).

**Key markings and annotations:**

- Chorus:** S. (Soprano), A. (Alto). Lyrics: "Al- le- lu- ia".
- Flute (Fl. 1):** (2) (Fl. picc.)
- Oboe (Ob. 1):** mf, bop.
- Clarinet (Cl. 1):** (1) - mp, in rilievo
- Bassoon (Fg. 1):** (2) - mf
- Trumpet (Tr. 1):** 3
- Trombone (Tb. 1):** 3
- Tempo/Character:** poco animando - - - - - ANDANTINO (d. n. 72) scorrevole
- Percussion (P.H. picc.):** poco a poco, mf, molto, PPP leggiero, lontano
- Cello (Cel.):** mf, sonoro
- Arpa:** mp, Rel
- Violin I (Vni I):** p.
- Violin II (Vni II):** (4) - bop.
- Viola (Vle):** mp, unis.
- Violoncello (Vlc.):** (b) - mp, Pizz.
- Contrabasso (Cb.):** (b) - mp, Arco

The score includes various musical notations such as notes, rests, dynamics (mf, mp, p, f, PPP), articulation (accents, slurs), and performance instructions (poco animando, ANDANTINO, scorrevole).

CORO  
S.  
A.

Fl. 1  
mf  
poco

Fl. 2  
(picc.)  
mf  
poco

Ob. 1/2  
mf  
poco

Cl. 1/2  
mf  
poco

*sempre poco a poco precipitando*

P.Ho. picc.  
I  
sempre PPP leggiero

Cel.  
(8<sup>a</sup>)  
mf

Arpa  
mf  
Reb  
Fa#, Sol 4

Vni I  
8<sup>a</sup>

Vni II  
8<sup>a</sup>

Vle  
8<sup>a</sup>

Vlc.  
8<sup>a</sup>

Cb.  
8<sup>a</sup>





[illegible]

Handwritten musical score for a symphony, featuring vocal parts (Soprano, Alto, Tenor, Bass) and various instruments (Flute, Oboe, Clarinet, Cello, Arpa, Violins, Viola, Violoncello, Contrabasso). The score includes tempo markings such as "Largo e dolce, molto espressivo" and "Allegretto", and dynamic markings like "pp" (pianissimo) and "p" (piano). The lyrics "Désus, Désus, Désus, qui be" are visible under the vocal parts.



S. *ā* tum lō - seph - Ma ri am pres-bŷ-te-rum  
 A. *ā* tum lō - seph - Ma ri am pres-bŷ-te-rum  
 T. *ā* tum lō - seph - Ma ri am pres-bŷ-te-rum  
 B. qui be-ā tum Ma-ri am pres-bŷ te

1 Fl. *pp.*  
 2 Fl. -picc.  
 Ob.  $\frac{1}{2}$

Fg.  $\frac{1}{2}$  *pp.*

Arpa (8<sup>+</sup>)  
 3 *Do* 3 *pe* 3 *pe* 3 *pe* 3 *pe* 3 *pe* 3 *pe* 3 *pe*

Vni I (unis.)  
 Vni II  
 Vle  
 Vlc.  
 Cb.

S. *p* sotto voce  
 A. *p* sotto voce  
 T. *p* sotto voce  
 B. *p* *mp in rilievo*  
 rum, Dé-us, Dé-us Dé-us, qui be-  
 Fg. 1 *mp in rilievo*  
 2 *mp in rilievo*  
 Arpa *p* *leggero* *poco*  
 Vni I *p* *sempre*  
 Vni II *p* *sempre*  
 Vle *p* *sempre*  
 Vlc. *p* *mp in rilievo*  
 Cb. *p*

(71)

- 16 -

Handwritten musical score for a vocal and instrumental ensemble. The score is written in G major (one sharp) and 4/4 time.

**Vocal Parts:**

- Soprano (S.):** Lyrics: "qui — be — a — tum — lo — seph — Ma — ri — am, Dé — us,"
- Alto (A.):** Lyrics: "qui — be — a — tum — Dé — us,"
- Tenore (T.):** Lyrics: "qui — be — a — tum — Dé — us,"
- Bass (B.):** Lyrics: "a — tum lo — seph — Ma — ri — am, Dé — us,"

**Instrumental Parts:**

- Flute (Fl.):** Part 1 (P) and Part 2 (P).
- Clarinet (Cl. (sib)):** Part 1 (P) and Part 2 (P).
- Violoncello (Vlc.):** Part 1 (P) and Part 2 (P).
- Violini (Vni I, Vni II):** Violini I and Violini II.
- Violone (Vle):** Part 1 (P) and Part 2 (P).
- Arpa:** Arpa.
- Fagotto (Fg.):** Fagotto 1 and Fagotto 2.
- Contrabbasso (Cb.):** Contrabbasso.

**Performance Instructions:**

- (B. sempre in rilievo):** Bass part always in relief.
- Doco rall.:** Decelerate.
- mp:** mezzo piano.
- Mib, Lab, Reb, Mib, Reb, Lab:** Fingerings for the Arpa part.

**Page Number:** -17-



sub. P

S. *u-ni-ver-sa-lis* *vo-ca-ti-o-nis* *ad san-cti-ta-tem* *a-pos-to-la-tum*

A. *u-ni-ver-sa-lis* *vo-ca-ti-o-nis* *ad san-cti-ta-tem* *a-pos-to-la-tum*

T. *u-ni-ver-sa-lis* *vo-ca-ti-o-nis* *ad san-cti-ta-tem* *a-pos-to-la-tum*

B. *pres* *by te* *rum* *et*

**A Tempo (♩ n 46)**

Fl. 1 *sub. P*

Ob. 1/2 *sub. P*

Cl. 1/2 *P*

Fg. 2 *P*

Cr. 1/2 (Fa) *a2* *P*

Cel. *P*

Arpa *P* *sel 4, Sib*

Vni I *sub. P*

Vni II *sub. P*

Vle *sub. P*

Vlc. (univ.) *sub. P* **Arco Tutti**

Cb. *sub. P*

-18-

S. *prae-co-nem in Ec-cle-si-a ef-fe-cis ti*  
 A. *prae-co-nem in Ec-cle-si-a ef-fe-cis ti*  
 T. *prae-co-nem in Ec-cle-si-a ef-fe-cis ti*  
 B. *prae ef fe-cis ti, é ius in-ter-ces-si-*

*poco a poco animando*

Fl. 1  
 Ob. 1/2  
 Cl. 1/2  
 Fg. 1/2  
 Cr. 1/2

(81)

Cel.  
 Arpa  
 Vni I  
 Vni II  
 Vle B  
 Vle G  
 Cb.

(84)  
 Do b  
 Do b  
 Mi b, Sol b  
 (Ara)

-19-

Handwritten musical score for a choral and orchestral work. The score is written in G major (one sharp) and 4/4 time. The tempo is marked *Larghetto* (♩ = 56). The dynamics range from *mp* (mezzo-piano) to *mf* (mezzo-forte).

**Vocal Parts:**

- Soprano (S.): et e-xem-plo con- cé-de, la-bó-rem
- Alto (A.): et e-xem-plo con- cé-de, la-bó-rem
- Tenore (T.): et e-xem-plo con- cé-de, la-bó-rem
- Basso (B.): et e-xem-plo con- cé-de, la-bó-rem

**Instrumental Parts:**

- Flute 1 (Fl. 1): *mp*, *sub.*
- Flute 2 (Fl. 2): *mp*, *sub.*
- Oboe (Ob.): *mp*, *sub.*
- Clarinet (Cl.): *mp*, *sub.*
- Bassoon (Fg.): *mp*, *sub.*
- Cor (Cr.): *mp*
- Trumpet (Tr.): *mp*, *poco in rilievo*
- Trombone (Tb.): *mp*
- Timpani (Timp.): *mp*
- Cello (Cel.): *mp*
- Arpa: *mp*, *gliss.*, *Solb*
- Violin I (Vni I): *mp*
- Violin II (Vni II): *mp*
- Viola (Vle): *mp*, *in rilievo*
- Violoncello (Vlc.): *mp*, *in rilievo*
- Contrabasso (Cb.): *mp*

**Tempo and Performance Instructions:**

- Larghetto* (♩ = 56)
- sempre poco*
- a poco animando*
- poco*
- a poco*
- crescendo*

**Lyrics:**

et e-xem-plo con- cé-de, la-bó-rem in Spí-ritu Chri- sti,  
et e-xem-plo con- cé-de, la-bó-rem in Spí-ritu Chri- sti,  
et e-xem-plo con- cé-de, la-bó-rem in Spí-ritu Chri- sti,  
et e-xem-plo con- cé-de, la-bó-rem in Spí-ritu Chri- sti,  
ne, ut, ut co-ti-dia num, la-bó-rem in Spí-ritu Chri-



Handwritten musical score for a large ensemble, including vocal parts and various instruments. The score is written in a single system with multiple staves.

**Vocal Parts:**

- Soprano (S.):** in Spi-ri-tu Christi fi-dé-li-ter e-xer-cén-tes, DÉ-US!!!
- Alto (A.):** in Spi-ri-tu Christi fi-dé-li-ter e-xer-cén-tes, DÉ-US!!!
- Tenore (T.):** in Spi-ri-tu Christi fi-dé-li-ter e-xer-cén-tes, DÉ-US!!!
- Basso (B.):** sti fi-dé-li-ter e-xer-cén-tes, DÉ-US!!!

**Instrumental Parts:**

- Flutes (Fl.):** 1 and 2, marked *picc.*
- Oboes (Ob.):** 1 and 2
- Clarinets (Cl.):** 1 and 2
- Bassoons (Fg.):** 1 and 2
- Trumpets (Tr.):** 1 and 2
- Trombones (Tb.):** 1 and 2
- Timpani (Timp.):** I and II
- Cymbals (C.):** I and II
- Celli (Cel.):**
- Arpa (Arpa):** with figured bass notation (Reb, Reb, Fab, Mi, Fab)
- Violins (Vni.):** I and II
- Viola (Vle):**
- Violoncello (Vlc.):**
- Double Bass (Cb.):**

**Performance Instructions:**

- sempre animando* (written above the vocal parts)
- Bem Sostemuto (n. 72)* (written above the Flute 1 part)
- quasi grido!* (written above the Bassoon 1 part)
- sempre crescendo* (written below the Timpani part)
- ff poss.* (written above the Cello part)
- molto* (written below the Arpa part)
- secco* (written below the Cello, Arpa, and Double Bass parts)

**Other Markings:**

- Dynamic markings: *f*, *ff*, *fff*, *mf*, *ff poss.*
- Tempo/Character markings: *animando*, *Bem Sostemuto*, *quasi grido*, *sempre*, *crescendo*, *molto*, *secco*
- Rehearsal marks: 81, 91
- Page number: -21-
- Final marking: (unis)

Handwritten musical score for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The Soprano part features a melodic line starting with a whole note G4, followed by a half note E4, and a half note D4. The lyrics "Solo (S. 1)" are written above the first measure, and "mp dolce, misterioso, sempre in rilievo" are written above the second measure. The Alto, Tenor, and Bass parts are empty.

Sub. Lento, quasi senza tempo, rubato ( $\text{♩} \approx 46$ )

Handwritten musical score for a symphony, featuring staves for Cello (Cel.), Arpa (Arpa), Violini I (Vni I), Violini II (Vni II), Violoncello (Vlc.), and Contrabbasso (Cb.). The score includes dynamic markings such as *poco*, *rfz*, *mp*, *pp*, *ppp*, and *leggiere*. It also contains performance instructions like *2 Soli* and *PPP leggiere*. The notation includes various musical symbols, including notes, rests, and slurs, with some parts written in a shorthand or abbreviated style.

Dob, Mib, Solb

Handwritten musical score for Violins I and II, Viola, Violoncello, and Contrabasso. The score is in 7/4 time and consists of three measures. The first measure shows the beginning of the piece with a "2 Soli" marking for the Cello and Contrabasso. The second measure features a "poco" marking and a "leggero" instruction. The third measure includes a "pp" (pianissimo) marking. The score is written on five staves, with the Violins I and II staves at the top, followed by Viola, Cello, and Contrabasso. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings.

Handwritten musical score for Violin II, Viola, and Violoncello. The score is written on three staves.

- Violin II:** The staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures of music, including a long note with a fermata and a measure with a double bar line and repeat dots.
- Viola:** The staff begins with an alto clef and a key signature of one sharp (F#). It contains several measures of music, including a long note with a fermata and a measure with a double bar line and repeat dots.
- Violoncello:** The staff begins with a bass clef and a key signature of one sharp (F#). It contains several measures of music, including a long note with a fermata and a measure with a double bar line and repeat dots.

The score includes various musical markings such as dynamics (*pp*, *piano*, *leggiere*), articulation (*Soli*), and phrasing slurs.

Vle. B  $\frac{2}{4}$  Soli  $\frac{1}{4}$   $\frac{1}{2}$

Vlc. D  $\frac{2}{4}$   $\frac{1}{4}$   $\frac{1}{2}$

Vle. B  $\frac{2}{4}$   $\frac{1}{4}$   $\frac{1}{2}$

Vlc. D  $\frac{2}{4}$   $\frac{1}{4}$   $\frac{1}{2}$

Vlc. *2 Soli*  
7 *ppp leggiero*  
Cb. *ppp leggiero*

Cb. *PPP leggiero*

(Solo-S.1)

S. *Fi - li - o Tu - o Con - fi - gu - re - mur et*

A.

T.

B.

Cel. *p dolce* (l.v.) *p* *poco*

Arpa *p dolce*

Vni I *poco*

Vni II *poco*

Vle *poco*

Vlc. (2 Soli) *poco*

Cb. *pp* *liscio* *p* *p*



(Solo - S. 1)

S. *u - na cum Be-a-tis-si-ma Vir-gi-ne Ma-ri-a*

A.

T.

B.

*poco a poco animando* - - - - -

(101)

Cel. *mp*

Arpa *p dolce*

Vni. I *mp*

Vni. II *p*

Vle. I *p*

Vlc. *p*

Cb. *pp liscio (arco) d. ad lib.*

*(Solo - 5.1)*

*mf deciso*

Re-dem-ptionis

*P* *molto* *rfz*

*P* *liscio*

*P* *liscio*

*P* *liscio*

*(sempre animando)* *Andante (♩ = 64)*

*(l.v.)*

*mp* *(secco)*

*picc*

*molto* *molto* *molto* *molto*

*Tutti* *P* *mp* *molto*

*mfz P sub.* *mfz P sub.* *mfz P sub.* *mfz*

*-25-*

(Solo - S.1) poco a poco cresc. - - - - - f

Ó-pe-ri ar-dén-ti a mó-re ser-vi a-mus

Fl. 1 *mp* *molto* *f*

Fl. 2 *mp* *molto* *f*

Ob. 1 *mp* *molto* *f*

Cl. 1 *mp* *molto* *f*

Cr. (Fa) *f*

Tb. *f*

*(111)*

Sempre poco a poco affrettando - - - - -

Arpa *Do#, Re, Fa#*

Vni I *p* poco a poco cresc. *mf* *f*

Vni II *p* poco a poco cresc. *mf* *f*

Vle *p* poco a poco cresc. *mf* *f*

Vlc. *p* poco a poco cresc. *mf* *f*

Cb. *p* poco a poco cresc. *mf* *f*



**[tutti S.]**

**6/4**

**OS.** *ff* *Per.* *poss.* *Dó - MI - NUM!*

**A.** *ff* *Per.* *Dó - MI - NUM!*

**OT.** *ff* *Per.* *Dó - MI - NUM!*

**UB.** *ff* *Per.* *Dó - MI - NUM!*

**Fl.** *ff* *secco*

**2. - piccolo** *ff* *secco*

**Ob. 1 & 2** *a2 ff* *secco*

**Cl. 1 & 2 (Sib)** *a2 ff* *secco*

**Fg. 1 & 2** *a2 ff* *ben marc.* *secco*

**Cr. 1 & 2 (Fa)** *ff* *secco*

**Tf. 1 & 2** *ff* *secco*

**Tb. 1 & 2** *ff* *secco*

**Timp.** *f* *secco*

**Str. c.** *mf* *poco a poco cresc.* *molto* *ff secco* *Muta in Camp.*

**Arpa** *f* *Sonoro* *Moderato (♩ w 80)* *sempre affrettando* *molto* *(4+4+4+4+4+4+4)* *(♩ w 128)*

**Vni.** *ff* *secco*

**Vni.** *ff* *secco*

**Vle.** *ff* *secco*

**Vlc.** *ff* *ben marcato* *secco*

**Cb.** *ff* *ben marcato* *secco*

**- 27 -**







*f* *molto cantabile*

S. *Per Chri- stum, Per Dó- mi- num, Per Chri- stum,*

A. *Per Chri- stum, Per Dó- mi- num, Per Chri- stum*

T. *Per Chri- stum, Per Chri- stum*

B. *Per Chri- stum Dó- mi- num*

Fl. *f* *molto cantabile*

Ob. *mf*

Cl. *f* *molto cantabile*

Fg. *mf*

Cr. (Fa) *mf*

*sempre animando* → *Maestoso (♩=80)*

Tb. *mf*

P.H. *mf*

Cel. *mf*

Arpa *Sib 3 3 3 3 gliss. f*

*Muta in Timp.*

*Sol b, Sib gliss. f*

*(Loco)*

Vni. *f* *molto cantabile*

Vni. *f* *molto cantabile*

Vle. *f* *molto cantabile*

Vlc. *f* *molto cantabile*

Cb. *f*

*30-*

S. *Dó-mi-num no-strum, Per Chri-stum, Dó mi-num no-strum,*  
 A. *Dó-mi-num no-strum, Per Chri-stum, Per Chri-stum Dó mi-num*  
 T. *Dó-mi-num no-strum Per Chri-stum, Per Chri-stum, Per Chri-stum Dó mi-num*  
 B. *no-strum Chri-stum, Per Chri-stum, Per Chri-stum Dó-mi-num*

Fl. 1  
 2 - *picc.*  
 Ob. 1/2  
 Cl. 1/2  
 Fg. 1/2 *a2*  
 Cr. 1/2  
 Tb. 1/2  
 Camp. *mf dolce*  
 Arpa  
 Vni I *unis.*  
 Vni II  
 Vle  
 Vlc.  
 Cb.

*Muta in C-nelli*  
 (131)

*Dó, Mi, Fa, Sol, La, Si*

-31-







Handwritten musical score for a symphony, featuring vocal parts (Soprano, Alto, Tenor, Bass) and a full orchestra. The score is written in 4/4 time and includes various musical notations, dynamics, and performance instructions.

**Vocal Parts:**

- Soprano (S.):** mi num, A
- Alto (A.):** mi num, A
- Tenor (T.):** no-strum, Do-mi num, A
- Bass (B.):** no-strum, Do-mi num, A

**Orchestra:**

- Fl. 1/2:** mf
- Ob. 1/2:** mf
- Cl. 1/2:** mf
- Fg. 1/2:** mf
- Cr. 1/2:** mf
- Tr. 1/2:** mf
- Tb. 1/2:** mf
- Tim.:** mf
- II Snelli:** (l.v.) Muta in Pito m. mf
- Cel.:** mf
- Vni I:** mf
- Vni II:** mf
- Vle:** mf
- Vlc.:** mf
- Cb.:** mf

**Performance Instructions:**

- poco a poco**
- rallentando**
- molto calando**

**Other markings:**

- mf** (mezzo-forte)
- num** (numerical notation)
- A** (Alto)
- no-strum** (nostrum)
- Do-mi** (domini)
- Sanoro** (Sanoro)
- Pito m.** (Pito m.)
- l.v.** (l.v.)
- Muta in** (Muta in)
- 34** (34)

mp

S. *Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia,*

A. *Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia,*

T. *Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia,*

B. *Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia,*

*Larghetto (♩=60)*

1. Fl. *p*

2. Fl. - *picc.*

Ob.  $\frac{1}{2}$

Cl.  $\frac{1}{2}$

Fg.  $\frac{1}{2}$

Cr.  $\frac{1}{2}$

Tr.  $\frac{1}{2}$

Tb.  $\frac{1}{2}$

Timp.  $\frac{1}{2}$

PHo m. *(baccette di Timp.)*

*pp lontano poco p*

*poco a poco animando*

Cel. *(l.v.)*

Arpa *p*

Vni I

Vni II

Vle

Vlc.

Cb. *Pizz.*

*non tremolo*







Handwritten musical score for a choral and instrumental ensemble. The score is written on multiple staves, including vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts (Clarinet, Flute, Arpa, Violin, Viola, Violoncello, Contrabasso).

**Vocal Parts:**

- Soprano (S.):** Treble clef, 4/4 time signature. Lyrics: *ti - bi - in commemorati - ó - ne - be - a - ti Ioseph ma - ri - ae - offe - rimus, ut per sacri - fi - ci - um - a Christo in*
- Alto (A.):** Treble clef, 4/4 time signature.
- Tenor (T.):** Treble clef, 4/4 time signature. Lyrics: *ti - bi - in commemorati - ó - ne - be - a - ti Ioseph ma - ri - ae - offe - rimus, ut per sacri - fi - ci - um - a Christo in*
- Bass (B.):** Bass clef, 4/4 time signature.

**Instrumental Parts:**

- Clarinet 1 (Cl. 1):** Treble clef, 4/4 time signature. Part 1: *P dolce, sotto voce*. Part 2: *(Loco)*.
- Flute II (Fl. II):** Treble clef, 4/4 time signature. Part 1: *poco*. Part 2: *(Loco)*.
- Arpa:** Treble and Bass clefs, 4/4 time signature. Part 1: *poco*. Part 2: *(Loco)*. Part 3: *Lab*. Part 4: *Lab Re#*.
- Violin I (Vni I):** Treble clef, 4/4 time signature.
- Violin II (Vni II):** Treble clef, 4/4 time signature.
- Viola (Vle):** Treble clef, 4/4 time signature.
- Violoncello (Vlc.):** Bass clef, 4/4 time signature.
- Contrabasso (Cb.):** Bass clef, 4/4 time signature.

**Handwritten Annotations:**

- 1 solo* (above Tenor staff, first measure).
- rip.* (below Tenor staff, first measure).
- 3* (above Soprano staff, first measure).
- 3* (above Soprano staff, second measure).
- 3* (above Soprano staff, third measure).
- 3* (above Soprano staff, fourth measure).
- 3* (above Soprano staff, fifth measure).
- 3* (above Soprano staff, sixth measure).
- 3* (above Soprano staff, seventh measure).
- 3* (above Soprano staff, eighth measure).
- 3* (above Soprano staff, ninth measure).
- 3* (above Soprano staff, tenth measure).
- 3* (above Soprano staff, eleventh measure).
- 3* (above Soprano staff, twelfth measure).
- 3* (above Soprano staff, thirteenth measure).
- 3* (above Soprano staff, fourteenth measure).
- 3* (above Soprano staff, fifteenth measure).
- 3* (above Soprano staff, sixteenth measure).
- 3* (above Soprano staff, seventeenth measure).
- 3* (above Soprano staff, eighteenth measure).
- 3* (above Soprano staff, nineteenth measure).
- 3* (above Soprano staff, twentieth measure).
- 3* (above Soprano staff, twenty-first measure).
- 3* (above Soprano staff, twenty-second measure).
- 3* (above Soprano staff, twenty-third measure).
- 3* (above Soprano staff, twenty-fourth measure).
- 3* (above Soprano staff, twenty-fifth measure).
- 3* (above Soprano staff, twenty-sixth measure).
- 3* (above Soprano staff, twenty-seventh measure).
- 3* (above Soprano staff, twenty-eighth measure).
- 3* (above Soprano staff, twenty-ninth measure).
- 3* (above Soprano staff, thirtieth measure).
- 3* (above Soprano staff, thirty-first measure).
- 3* (above Soprano staff, thirty-second measure).
- 3* (above Soprano staff, thirty-third measure).
- 3* (above Soprano staff, thirty-fourth measure).
- 3* (above Soprano staff, thirty-fifth measure).
- 3* (above Soprano staff, thirty-sixth measure).
- 3* (above Soprano staff, thirty-seventh measure).
- 3* (above Soprano staff, thirty-eighth measure).
- 3* (above Soprano staff, thirty-ninth measure).
- 3* (above Soprano staff, fortieth measure).
- 3* (above Soprano staff, forty-first measure).
- 3* (above Soprano staff, forty-second measure).
- 3* (above Soprano staff, forty-third measure).
- 3* (above Soprano staff, forty-fourth measure).
- 3* (above Soprano staff, forty-fifth measure).
- 3* (above Soprano staff, forty-sixth measure).
- 3* (above Soprano staff, forty-seventh measure).
- 3* (above Soprano staff, forty-eighth measure).
- 3* (above Soprano staff, forty-ninth measure).
- 3* (above Soprano staff, fiftieth measure).
- 3* (above Soprano staff, fifty-first measure).
- 3* (above Soprano staff, fifty-second measure).
- 3* (above Soprano staff, fifty-third measure).
- 3* (above Soprano staff, fifty-fourth measure).
- 3* (above Soprano staff, fifty-fifth measure).
- 3* (above Soprano staff, fifty-sixth measure).
- 3* (above Soprano staff, fifty-seventh measure).
- 3* (above Soprano staff, fifty-eighth measure).
- 3* (above Soprano staff, fifty-ninth measure).
- 3* (above Soprano staff, sixtieth measure).
- 3* (above Soprano staff, sixty-first measure).
- 3* (above Soprano staff, sixty-second measure).
- 3* (above Soprano staff, sixty-third measure).
- 3* (above Soprano staff, sixty-fourth measure).
- 3* (above Soprano staff, sixty-fifth measure).
- 3* (above Soprano staff, sixty-sixth measure).
- 3* (above Soprano staff, sixty-seventh measure).
- 3* (above Soprano staff, sixty-eighth measure).
- 3* (above Soprano staff, sixty-ninth measure).
- 3* (above Soprano staff, seventieth measure).
- 3* (above Soprano staff, seventy-first measure).
- 3* (above Soprano staff, seventy-second measure).
- 3* (above Soprano staff, seventy-third measure).
- 3* (above Soprano staff, seventy-fourth measure).
- 3* (above Soprano staff, seventy-fifth measure).
- 3* (above Soprano staff, seventy-sixth measure).
- 3* (above Soprano staff, seventy-seventh measure).
- 3* (above Soprano staff, seventy-eighth measure).
- 3* (above Soprano staff, seventy-ninth measure).
- 3* (above Soprano staff, eightieth measure).
- 3* (above Soprano staff, eighty-first measure).
- 3* (above Soprano staff, eighty-second measure).
- 3* (above Soprano staff, eighty-third measure).
- 3* (above Soprano staff, eighty-fourth measure).
- 3* (above Soprano staff, eighty-fifth measure).
- 3* (above Soprano staff, eighty-sixth measure).
- 3* (above Soprano staff, eighty-seventh measure).
- 3* (above Soprano staff, eighty-eighth measure).
- 3* (above Soprano staff, eighty-ninth measure).
- 3* (above Soprano staff, ninetieth measure).
- 3* (above Soprano staff, ninety-first measure).
- 3* (above Soprano staff, ninety-second measure).
- 3* (above Soprano staff, ninety-third measure).
- 3* (above Soprano staff, ninety-fourth measure).
- 3* (above Soprano staff, ninety-fifth measure).
- 3* (above Soprano staff, ninety-sixth measure).
- 3* (above Soprano staff, ninety-seventh measure).
- 3* (above Soprano staff, ninety-eighth measure).
- 3* (above Soprano staff, ninety-ninth measure).
- 3* (above Soprano staff, one hundred measure).



S. *mf dolce ma sostenuto*

A. *mf dolce ma sostenuto*

T. *1. solo*  
-rip. *á-ra crú-cis o-blá-tum quod in sacra-mén-to re-no-vá-mus, cúncta quae á-gi-mus sanctificá-re di-gné-ris*

B. *poco animando*

Fl.  $\frac{1}{2}$  *mp dolce*

Cl.  $\frac{1}{2}$  (sib) *mp dolce*

Camp. *(bacchette di vibrafono, con palline di gomma)*  
*P leggiero*

Gnelli *mp espressivo, poco in rilievo*

Cel. *mp*

Arpa *Lab Sib*  
*Reh P Mib Sib Mib*

Vni I *2. soli*  
-rip. *mp*

Vni II *mp*

Vle *mp*

Vlc. *mp*

Cb. *mp*

*lascio (non crescendo)*

*39*



*sempre Pliscio (respirazione individuale)*

S. *mp* *men*

A. *mp* *men*

*1 solo* *rip.*

B. *sempre allargando* *Lento (dn 48)*

Fl.  $\frac{1}{2}$  ①

Ob.  $\frac{1}{2}$  ①

Fg.  $\frac{1}{2}$  ①

Cr.  $\frac{1}{2}$  ①

(Fa) T.  $\frac{1}{2}$  ②

*II melli* *l.v.* *Muta in Pffo m.*

*I amp* *l.v.* *mp dolce (baccette di campane)*

Cel. *l.v.*

Arpa *La $\flat$ , Fa $\sharp$*  *Si $\sharp$*  *La $\flat$ , Fa $\flat$*  *l.v.*

*171* *P* *sempre sulla tavola, poco in rilievo* *gliss.* *fluido* *poco*

*2* *l.v.*

*2 soli* *rip.*

Vni I *P*

Vni II *P*

Vle *P*

Vlc. *(non tremolo)* *arco ad lib.*

Cb. *arco ad lib.*

*arco* *l.v.*



Sempre P (respirazione individuale)

Handwritten musical score for a large ensemble, featuring vocal parts and various instruments. The score is written on multiple staves, with dynamic markings and performance instructions.

**Vocal Parts:**

- S.** (Soprano): (A —)
- A.** (Alto): mp, A, (falsetto), men
- T.** (Tenor): -1 solo, -rip, mp, A, men
- B.** (Bass): mp, A, men

**Instrumental Parts:**

- Fl.** (Flute): 1, 2, -picc., p, P, mp, P
- Ob.** (Oboe): 1/2, mp, P
- Cl.** (Clarinet): 1/2, (Sib), mp, P
- Fg.** (Fagotto): 1/2, P, P
- Cr. (Fa)** (Corni): 1/2, ①, ②, P, P
- Tr.** (Trombe): 1/2, P, P
- Tb.** (Trombe): 1/2, P, P
- Pttom.** (Percussion): II, PP lontano, mp normale, (l.v.)
- Arpa** (Arpa): gliss., mp normale, (l.v.)
- Vni I** (Violini): -2 soli, -rip, P, ord.
- Vni II** (Violini): P, ord.
- Vle** (Viola): P, ord.
- Vlc.** (Violoncello): P, ord.
- Cb.** (Contrabbasso): P, sempre P, scio

**Dynamic Markings and Performance Instructions:**

- mp** (mezzo-piano)
- p** (piano)
- P** (piano)
- PP lontano** (pianissimo lontano)
- mp normale** (mezzo-piano normale)
- (l.v.)** (lento)
- ord.** (ordinario)
- sempre P** (sempre piano)
- scio** (sciolto)

**Page Number:** -42-

Sempre Pliscio (respirazione individuale)

Handwritten musical score for orchestra and voices, featuring various instruments and vocal parts with detailed performance instructions.

**Vocal Parts:**

- S. (Soprano): (A —)
- A. (Alto):
- T. (Tenore):
- (tutti) B. (Bass):

**Instrumental Parts:**

- 1. Fl. (Flute): **SOLO** - *mf in rilievo*
- 2. -picc. (Piccolo): (respirate ad lib.)
- Ob. 1/2 (Oboe): (respirate ad lib.)
- Cl. 1/2 (Clarinet): (respirate ad lib.)
- Fg. 1/2 (Fagotto): *sempre allargando* - *Quasi Senza Tempo (div 40)*
- Cr. 1/2 (Corni): *Con Sord.* (1) *P lontano* - *mp*
- Tr. 1/2 (Trombe): *Con Sord.* *P lontano* - *mp*
- Tb. 1/2 (Tromboni): *Con Sord.* *P lontano* - *mp*
- Ptto II m. (Percussion II m.): *mp* (l.v.)
- II melli (Melli II): *mp* (Muta in C-melli)
- Camp. I (Cassa): *pp* (l.v.)
- Cel. (Cello): *mp* (l.v.)
- Arpa (Arpa): *mp* (l.v.)
- 2 soli (Soli II): *ord.* *(non tremolo)* *pp liscio (arco ad lib.)*
- rip. (Ripetitori): *immaterialo* *gliss. lento* *mp dolce*
- Vni II (Violini II): *immaterialo* *gliss. lento* *mp dolce*
- Vle (Viola): *immaterialo* *gliss. lento* *mp dolce*
- Vlc. (Violoncello): *immaterialo* *gliss. lento* *mp dolce*
- Cb. (Contrabbasso): *sempre P* *liscio* *pp liscio* (arco ad lib.)

**Other Instructions:**

- sempre allargando*
- Quasi Senza Tempo (div 40)*
- Con Sord.* (1)
- P lontano*
- mp*
- pp*
- l.v.* (lento vivace)
- Muta subito in Tant.*
- div.* (diviso)
- P lontano poco vibrato*

Handwritten musical score for "PER CHRISTUM" in honor of St. Josephmaria Escriva. The score is for a choir (CORO) and includes parts for Soprano (S.), Tenor (T.), Alto (A.), Bass (B.), and various instruments: Tambores (Tamt.), Cello (Cel.), Arpa (Arpa), Violoncello (Vcl.), and Contrabasso (Cb.). The tempo is marked "sempre allargando - ad libitum". The score includes dynamic markings like "p", "mp", "pp", "poco marcato", "poco a poco", and "ab infinitum". There are also performance instructions like "(bucchette di tamponi)", "(suono armonico)", and "(l.v.)". The score is dated "Die 15. Augusti. 1996" and is for the "IN ASSUMPTIONE BEATAE MARIAE VIRGINIS".

Suban Nichita, Bucurati 22-VII-15-VIII-96

"PER CHRISTUM"

Die 15. Augusti. 1996,  
IN ASSUMPTIONE  
BEATAE MARIAE VIRGINIS

- CANTATA IN HONOREM BEATI IOSEPHMARIAE ESCRIVÁ -

- Bénedic, ánima mea, Dómino;  
et ómnia quae intra me sunt, nómini sancto eius.  
Bénedic, ánima mea, Dómino,  
et noli oblivísci omnes retributiónes eius.  
Allelúia.

(Psalmus responsorius: Ps 103(102), 1-2)

- Deus, qui beátum Iosephmaríam presbýterum  
universális vocatiónis ad sanctitátem et apostolátum  
praecónem in Ecclesiá effecisti,  
eius intercessiône et exémplo concéde,  
ut, cotidiánum labórem in Spíritu Christi  
fidéliter exercéntes,  
eidem Filio tuo configurémur  
et una cum Beatíssima Virgine María  
Redemptiónis óperi ardénti amóre servíamus.  
Per Dóminum.  
Per Christum Dóminum nóstrum.  
Allelúia.

(Collecta - Missa Beati Iosephmariae Escriva)

- Súscipe, Sancte Pater, haec múnera,  
quae tibi in commemoratióne  
beáti Iosephmaríae offérimus,  
ut, per sacrificium a Christo in ara crucis oblátum,  
quod in sacraménto renovámus,  
cuncta quae ágimus sanctificáre dignéris.  
Per Christum.  
Per Christum Dóminum nóstrum.  
Amen.

(Super oblata - Missa Beati Iosephmariae Escriva)



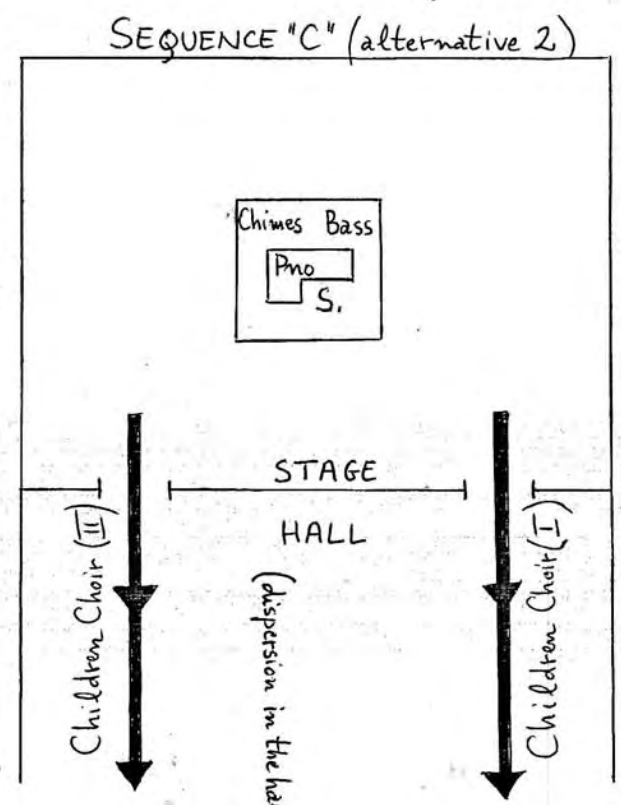
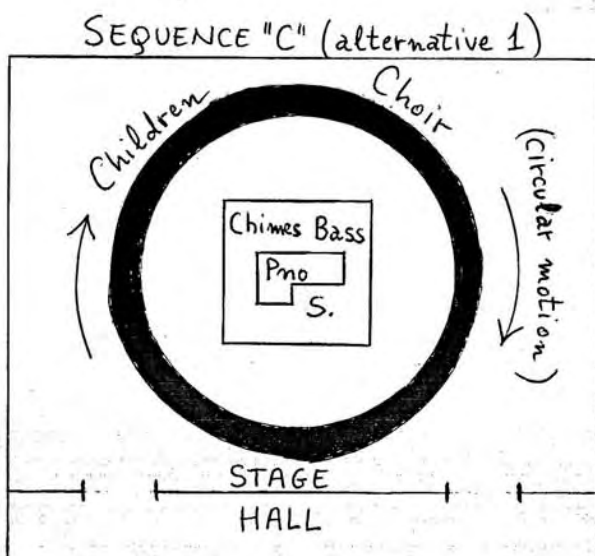
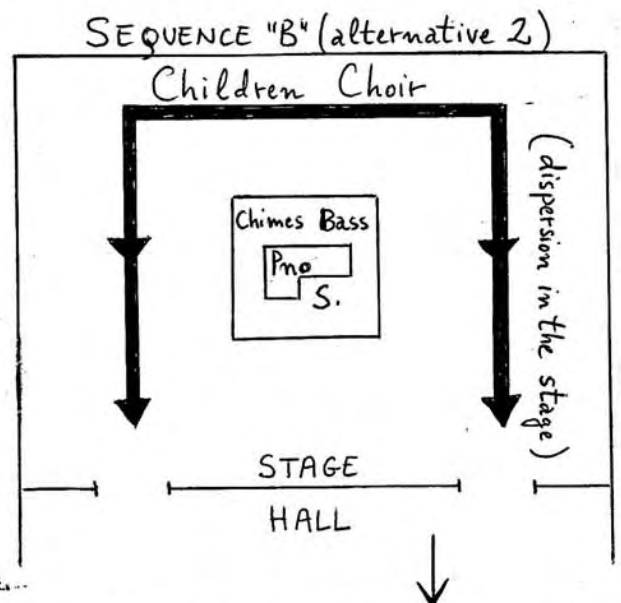
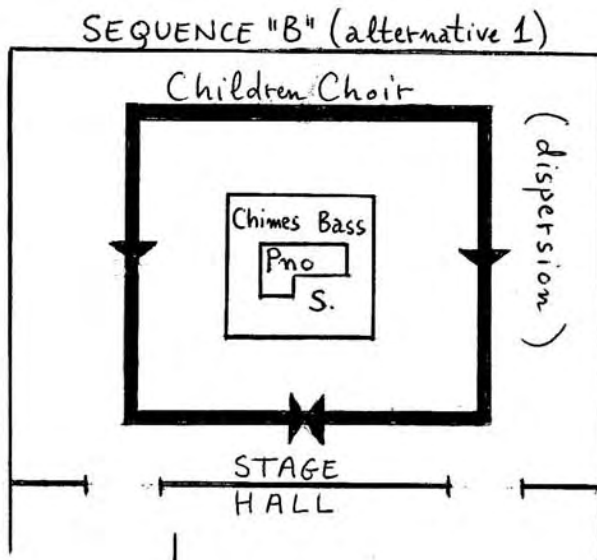
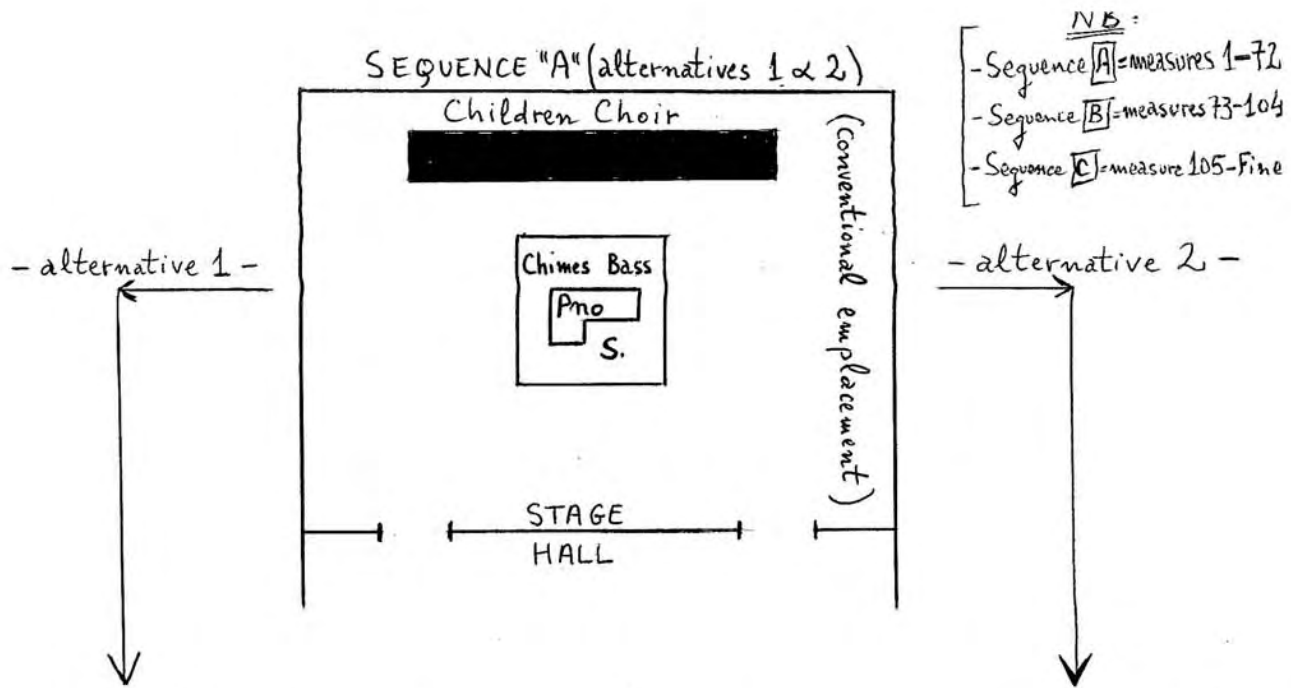
**Serban Nichifor**" A L L E L U I A "forChildren Choir, Sopran<sup>+</sup>, Piano<sup>+</sup>, Chimes(ad lib.)<sup>+</sup> and Bass(ad lib.)<sup>+</sup>

(with optional movements of the Choir - see "APPENDIX", page 5)

Text: "Alleluia" ("Hallelujah")Duration: ca 4'30"

---

<sup>+</sup>) - professional musicians: Piano - obligato, Sopran - obligato,  
Chimes - ad libitum, Bass - ad libitum.



"APPENDIX"  
Optional movements of the Choir  
(2 alternatives)

Duration: ~ 4'30"

**ALLELUIA**

Serban Nichifor

Text: "Alleluia" ("Hallelujah") \*\* - for Soprano\*, Children Choir, Chimes (ad lib.), Bass (ad lib.) and Piano\*

Dolce e Semplice (♩ ~ 100)

[NB - acoustic or electric Bass and Piano]

Serban Nichifor

Soprano\* **A**

Children Choir + Chimes\* (ad lib.)

Piano\* + Bass\* (ad lib.)

*rubato*

*P dolce*

*mf*

*a tempo (♩ ~ 100)*

*mp scorrevole*

*fluido*

*P simile*

(Piano solo)

*Ped.*

*ad lib. + Bass sempre pizzicato → (8) = effetto Loco*

*P molto cantabile*

*poco rall.*

S. Al - le - lú - ia, Al - le - lú - ia, Al - le - lú - ia.

Choir + Chimes (ad lib.)

Pno + Bass (ad lib.)

*sempre*

*poco*

**A Tempo (♩ ~ 100)**

S. Al - le - lú - ia, Al - le - lú - ia, Al - le - lú - ia.

Choir + Chimes (ad lib.)

Pno + Bass (ad lib.)

*sempre*

*poco*

**B**

S. Al - le - lú - ia, Al - le - lú - ia, Al - le - lú - ia.

Choir + Chimes (ad lib.)

Pno + Bass (ad lib.)

*molto cantabile*

*poco*

\*) professional musicians: Soprano, Chimes (ad lib.), Bass (ad lib.) and Piano

\*\*\*) תְּהַלֵּל יְהוָה ("Alleluia", "Hallelujah") = Praise ("Allelu", "Hallelu") the God ("ia", "jah" ← "yahweh" = יְהוָה)

[apud Tobit 13, 18; Ps. 106, 110, 112, 135, 146-150; Rev. 19, 1-6]

- 1 -



poco rall.---

S. *Al - le - lú - ia, Al - le - lú - ia, Al - le - lú - ia.*

Choir + Chimes (ad lib.)

Pno + Bass (ad lib.)

## Sub. Poco Più Mosso (♩ = 120)

poco rall.---

S. *Al - le - lú - ia, Al - le - lú - ia, Al - le - lú - ia.*

Choir + Chimes (ad lib.)

Pno + Bass (ad lib.)

## A Tempo (♩ = 120)

S. *Al - le - lú - ia, Al - le - lú - ia, Al - le - lú - ia.*

Choir + Chimes (ad lib.)

Pno + Bass (ad lib.)

S. *Al - le - lú - ia, Al - le - lú - ia, Al - le - lú - ia, Al - le -*

Choir + Chimes (ad lib.)

Pno + Bass (ad lib.)

S. *lú - ia, Al - le - lú - ia, Al - le - lú - ia, Al - le - lú - ia, Al - le - lú - ia.*

Choir + Chimes (ad lib.)

Pno + Bass (ad lib.)

mf Sub. Più Mosso - Allegro (♩ = 144/d. 48)

S. *Al-le-lú-ia, Al-le-lú-ia, Al-le-lú-ia, Al-le-lú-ia.*

[Choir + Chimes (ad lib.)] **B**

[Pno + Bass (ad lib.)] *mf*

[Bass ad libitum → (8) = effetto Loco]

81 *mf*

S. *(A) Al-le-lú-ia, Al-le-lú-ia, Al-le-lú-ia.*

[Choir + Chimes (ad lib.)] *mf*

[Pno + Bass (ad lib.)] *mf*

*simile*

*f sempre in rilievo* 91 *ben f*

S. *A Al-le-lú-ia, A Al-le-lú-ia, A Al-le-lú-ia, A Al-le-lú-ia.*

[Choir + Chimes (ad lib.)] *mf*

[Pno + Bass (ad lib.)] *mf*

*f* *sempre animando* 101 *mf*

S. *Al-le-lú-ia, Al-le-lú-ia, Al-le-lú-ia, Al-le-lú-ia.*

[Choir + Chimes (ad lib.)] *mf*

[Pno + Bass (ad lib.)] *mf*

*Sub. Giocoso (♩ = 174/d. 58)* *sempre animando* 111 *f*

S. *Al-le-lú-ia! Al-le-lú-ia! Al-le-lú-ia! Al-le-lú-ia!*

[Choir + Chimes (ad lib.)] **C**

[Pno + Bass (ad lib.)] *mf*

*simile*

-3-



**Più Mosso (d.n 192/d.n 64)** *sempre animando - ben f*

S. *f* *lu - ia!* *f* *Al-le-lu - ia!* *f* *Al-le-lu - ia!* *ben f* *Al-le-*

[Choir + Chimes (ad lib.)] *f* *Al-le-lu - ia!* *f* *Al-le-lu - ia!* *f* *Al-le-lu - ia!* *ben f* *Al-le-*

[Pno + Bass (ad lib.)] *sempre mf*

**121 Gaio (d.n 70)** *poco rall.*

S. *lu - ia!* *ben f* *Al-le-lu - ia!* *ff* *Al-le-lu - ia!* *Al-le-*

[Choir + Chimes (ad lib.)] *ben f* *Al-le-lu - ia!* *ff* *Al-le-lu - ia!* *Al-le-*

[Pno + Bass (ad lib.)] *f*

**Sub. Esuberante (d.n 80)** *molto rall. Grandioso (d.n 56)*

S. *ff* *lu - ia!* *1,2* *Al-le-lu - ia!* *3.* *Al-le-lu,* *ben ff in rilievo* *Al* *le*

[Choir + Chimes (ad lib.)] *ff* *Al-le-lu-ia!* *improvvisando - heterophonic* *texture (individual free, autonomous rhythms)\** *ben ff* *[Bass-aria]*

[Pno + Bass (ad lib.)] *ff*

*sempre molto allargando -*

S. *lu* *i* *sempre molto allargando* *fff ben sostenuto* *(resp. ad lib.)* *(?)*

[Choir + Chimes (ad lib.)] *sempre molto allargando*

[Pno + Bass (ad lib.)] *fff ben marcato*

**Quasi Senza Tempo (d.n 40)**

S. *fff* *(a quasi gridare)* *(G. P.)*

[Choir + Chimes (ad lib.)] *fff* *secco*

[Pno + Bass (ad lib.)] *fff* *secco*

[Bass-tronco]

*4-T-1997*

*\* like a play: aleatoric rhythms on a determined pitch ("C")*



Durata: ca 13"

**Serban Nichifor**

"CANTO VECCHIO"

per

Trombone Tenore Solo, 2 Cori da camera (SATB) e Quartetto di Ottoni

(2 Tr., Tb. T. e Tb. B.)

Testo (Canticum Canticorum III,9):

אַפִּרִיּוֹן עָשָׂה לֹד־הַמֶּלֶךְ שְׁלֹמֹה מֵעֵצֵי הַלְבָּנוֹן;  
(שִׁיר הַשִּׁירִים - 9, III)

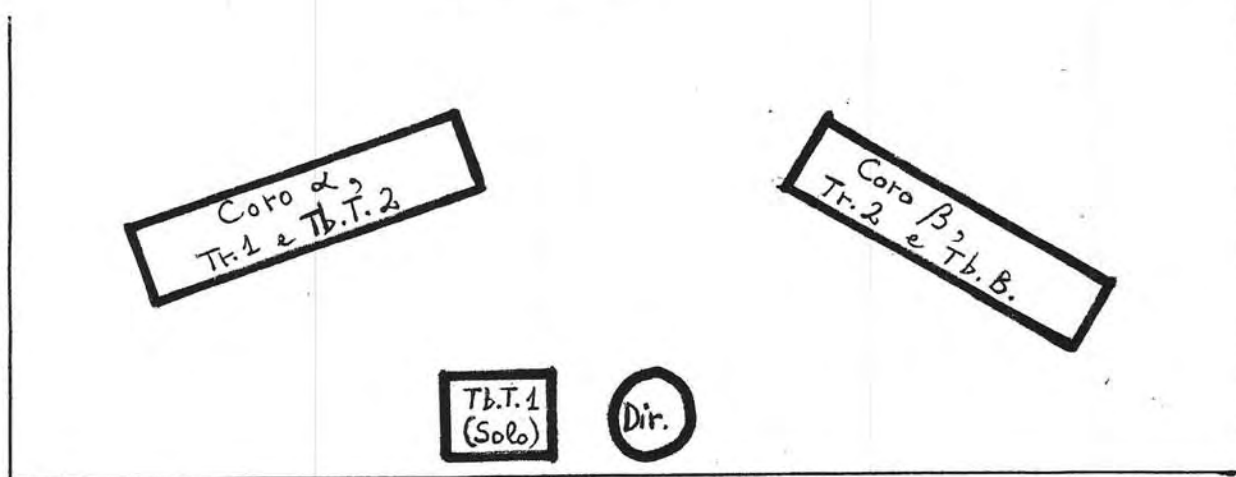
Transcription phonétique:

"Affiriōn asá lo haméleh Shlomó neiatzéi halvanón..."  
(Shir Hashshirim III,9)


Traduction en français:

"Le roi Salomon s'est fait un palanquin du bois de Liban..."  
(Cantique des Cantiques III,9)

Emplacement:



Explications des quelques signes:

-  - séquence en notation proportionnelle
- le(s) son(s) le(s) plus grave(s)
- son(s) blanc(s)
- .....

Durata: n13"

# CANTO VECCHIO

Serban Nichifor - ligne d'arrangement:

102/151

(1997)

28422

- per Trombone Tenore Solo, 2 Cori e Quartetto di Ottoni - \*\*

Testo:

Transcription phonétique:

"Afirión asá lo haméleh Shlomó neiatzéi halvanón..."

אֶפְרִיּוֹן עָשָׂה לֹד הַמֶּלֶךְ שְׁלֹמֹה מֵעֵצֵי הַלְבָּנוֹן;  
\*(שִׁיר הַשִּׁירִים - 9, 11)

Serban Nichifor

Coro α

25. 2A. **I.** Sempre Molto Rubato, quasi improvvisando

2T. 2B.

Coro β

25. 2A.

2T. 2B.

Horni

Tr. 1 in Do 2

Tb. T.2 B. Solo quasi Shofar (=Cor hébraïque) (sempre in Posizione 1)

Tb. T.1 (Solo)

pp mp f sempre f

gliss. armonico

n15

Coro α

2

Coro β

Ottoni

(Solo)

Con Sord. PPP lontano

PPP lontano

Con Sord. PPP

gl. lento

ben f possibile PP eco poco P PP

II. Quasi Sognando - sempre lontano, immateriale, legatissimo (respirare ad libitum) - poco a poco diminuendo.

(n66)

pp dolce, sotto voce

10

falsato

Coro α

3

Coro β

A

Horni

Tr. 1 (in Do)

Tr. 2 (in Do)

Tb. T.2

Tb. B.

Tb. T.1 (Solo)

(sempre Con Sord.)

pp dolce

pp dolce

pp dolce

pp dolce

Via Sordino

\* Le roi Salomon s'est fait un palanquin:  
du bois de Liban...  
("Cantique des Cantiques" - III, 9)

\*\* Emplacement:

Coro α  
Tr. 1, 2, 3, 4

Coro β  
Tb. T.1, 2, 3, 4

Dir.







Sub. Giusto (Ln 126)

Sub. Molto Rubato, Estatico

Handwritten musical score for the vocal and instrumental parts of the "Missa" by Giuseppe Verdi. The score is written on a system of staves, with the vocal parts (Soprano, Alto, Tenor, Bass) and the instrumental parts (Trumpets, Trombones, and Tuba) clearly delineated. The tempo is marked "Allegretto" and the time signature is 4/4. The score includes various musical notations, including notes, rests, and dynamic markings (pp, ff, pp sub, ff pp sub). The lyrics are in Italian, and the score is marked with "N. 15" and "N. 15".

IV.) Maestoso, molto espressivo (♩ 48) - sempre lontano

[illegible]







[illegible]

**74** Dolcissimo ( $\downarrow n 48$ )

74

Coro α

Coro β

Ottomi

(Solo)

*in rilievo*

mp in rilievo  
78 Poco Animato (♩ = 56)  
smp dolce

## 80

Handwritten musical score for "Shlo-mo" by Sholem Secunda. The score is written on ten staves, divided into three parts: Coro 1 (top four staves), Coro 2 (middle four staves), and Ottomi (bottom two staves). The music is in G major (one sharp) and 4/4 time. The lyrics "Shlo-mo" are written below the notes. The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "mp" (mezzo-piano). The piece is marked with a "78" and a "80" in the top left and right corners, respectively.









**94**

(A —)

Coro α

(A —)

(A —)

(A —)

(A —)

Coro β

(A —) P (simile, irregolare)  
gl. dolce-quasi mormorando - psalmodico  
A — gl. simile, irregolare  
P A — gl. dolce-quasi mormorando - psalmodico

Ottavi

legatissimo

legatissimo

legatissimo

legatissimo

(Solo) B

ben f. quasi grido

poss. sffz sffz secco submf dolce

(n 10")

(n 6")

n 16"

n 10"

n 6"

n 16"

[illegible]



**98** *gliss. lento* (n9") (n7") (n16")

*Coto α* (0—) *gliss. lento* (0—) *gliss. lento* (0—) *gliss. lento*

*Coto β* (A—) (A—) (A—) (A—)

*Ottavi* *legatissimo* *legatissimo* *legatissimo* *legatissimo*

(Solo) *mf* (sempre in rilievo) (n9") (n7") (n16")

**100** *gl. lento* (n7") (n9") (n16")

*Coto α* (0—) *gl. lento* (0—) *gl. lento* (0—) *gl. lento*

*Coto β* (Sh—) (Sh—) *pp quasi Vento (suono bianco)* *Sh* *pp quasi Vento (suono bianco)* *Sh*

*Ottavi* *pp quasi Vento (suono bianco)* *Sh* *pp quasi Vento (suono bianco)* *Sh*

(Solo) (n7") (n9") (n16")



102

pp quasi Vento (suono bianco) (n13") (n7") (n20")

Coto α

pp quasi Vento (suono bianco) Sh —

(Sh —)

(Sh —)

(Sh —)

(Sh —)

(Sh —)

Coto β

(Sh —)

(Sh —)

(Sh —)

Via sord.

Via sord.

Via sord.

Via sord. (n13") (n7") (n20")

pp quasi Vento (suono bianco)

(Solo)

mp (sempre in rilievo)

104 (sempre allargando) (N12") (N10") (N4") ~26"

Coto α

Coto β

Ottavi

(Solo)

Via sord. mp mf

mp mormorando

Shlo

mp mormorando

Shlo

mp mormorando

Shlo

quasi Vento (suono bianco)

quasi Vento (suono bianco)

quasi Vento (suono bianco)

gliss. lento

Handwritten musical score for "Quasi Senza Tempo" by Giuseppe Verdi. The score is for a full orchestra and includes parts for Coro A, Coro B, Otoni, and Solo. The tempo is marked "Quasi Senza Tempo" and the time signature is 10/7. The score is divided into three measures, each lasting approximately 7, 13, and 10 seconds respectively, totaling 30 seconds. The first measure features a "P mormorando dolce (ma in rilievo)" instruction for the strings, with a "Shlo" marking. The second measure features a "P mormorando dolce (ma in rilievo)" instruction for the strings, with a "mo" marking. The third measure features a "PP quasi Vento" instruction for the winds. The score is marked with "x" for breath marks and "x" for dynamic changes. The tempo is marked "Quasi Senza Tempo" and the time signature is 10/7. The score is divided into three measures, each lasting approximately 7, 13, and 10 seconds respectively, totaling 30 seconds.

Handwritten musical score for a 12-part ensemble. The score is written on 12 staves, grouped into four systems of three staves each. The parts are labeled on the left: **Coro α** (top two staves), **Coro β** (third and fourth staves), **Ottone** (fifth and sixth staves), and **(Solo) G.** (seventh staff). The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include **110** in a box at the top left, **G.P.** in the center, and **immaterialo** and **quasi Vento (suono bianco)** in the bottom staff. The score concludes with a double bar line and a circled **30** at the bottom right. The page number **-13-** is centered at the bottom.

# **SERBAN NICHIFOR**

## **THREE GERMAN CAROLS FOR ORGAN**

**(1997)**

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# THREE GERMAN CAROLS FOR ORGAN

# 1 Christum wir sollen loben schon\*

EG 539

## Choralvorspiel für Orgel (1997)

**Für Liana**

**Serban Nichifor (\*1954)**

**Sempre pioso, molto rubato (quasi improvvisando, senza misura)**

~30" (~15") (~15") (~30")

II 8', 16'

*p* *poco* *mp* *poco* *mp*

[ Christum wir sol-len lo - benschon ]

8', 16'

*pp* *profondo* *p* *poco* *p*

5

II (+4') 8', 16'

*mp* *poco a poco animando* *mf* *mf* *mf*

~24" (~12") (~10")

**Melodie: 5. Jh., Erfurt 1524**

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E.D. 97500

\* Die Choralvorspiele zu EG 539, 540 und 541 sind vom Komponisten als Zyklus konzipiert



**Subito calmando, sempre molto rubato**

8 ~20" I (Blockflöte 4', Holzflöte 8') (~13")

*sempre animando*

*pp* II 4', 8'

*f* 16' (Subbaß)

*f* sub. *pp* lontano

10 ~26" (~13")

*mp* ~26"

*mp*

**Larghetto molto cantabile** (♩ ~ 56), **legatissimo**

13 *mp semplice* poco a poco affrettando

*mp sempre*

II 8' (+16')

I. 4', 8' (Trompete)

*p* *p sempre*

*mf* *p* *p sempre*

8' *mp* (+16')

*p*



*(sempre affrettando)*

21

*mf*

*mp*

*mp*

### Grandioso (♩ ~ 68)

Organo Pleno (-Aliquoten)  
(volles Werk)

*sub. allargando*

27 **Maestoso** (♩ ~ 80)

*f*

*mf*

*ben f*

*ben f*

*mf*

8', 16'  
(+32') **ff** in rilievo

**ff** in rilievo

33

**ff**



*poco a poco allargando*

**ff in rilievo**

**ben ff in rilievo**

**men**

**ben ff in rilievo**

**(sempre allargando)** ( $\sim 50$ ) ( $\sim 40$ )

**(longa)**

**(longa)**

**(longa)**

**General tutti (+ Aliquoten)**

**[attacca 2 - ad lib.]**



# 2 Freut euch, ihr lieben Christen

EG 540

Choralbearbeitung für Orgel (1997)

Für Ermil

Serban Nichifor (\*1954)

**Moderato** (♩ ~ 88)  
(Registrierung ad libitum)

**(in tempo)**  
I (II) 4', 8'

**II (III) 4', 8'**

***p dolce, molto espressivo, cantabile***  
**(in tempo)**

***pp liscio, lontano (quasi Ison)***

***legatissimo***

Chri - stus: wahr-lich, recht gu - te Mär! Es sin-gen uns die En - gel aus Got-tes ho - hem Thron; gar lieb-lich tun sie

Melodie: Leonhart Schröter 1587

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E.D. 97500



*poco ritardando* - - -  
 sin - gen, für-wahr ein sü - - Ben Ton. ]  
 gar lieb-lich tun sie sin - gen, für-wahr ein sü - - Ben Ton. ]  
 I (II) *mp*

*p dolce*  
*poco a poco animando*  
 Sostenuuto (♩=78)  
 I (II) -  
*mp deciso*  
 I (II)  
*mp*  
 8'16' *mp*

*Tempo Primo - Moderato (♩=88)*  
*p eco*  
*poco ritardando*  
*mf*  
*mf*  
*mf*  
*p eco*  
*poco*







46

8'16"

*mf molto cantabile*

*poco a poco animando*

*p*

50

*poco a poco*

*f*

54

**Tempo Primo** (♩~88)

**Subito Andante** (♩~64)

*poco a poco allargando*

*pp III (4')*

*p*

*molto*







70 *f ben marcato*

I (4'8'16')

S.

I (4'8'16')

B.

*f ben marcato*

74 *mf*

*f*

*f*

77 *poco a poco allargando*

*ben f*

*ben f*

*Grandioso* (♩~76) (volles Werk)

*ff in rilievo, deciso*

*ff ben marcato*

*ben f*

*ff ben marcato*  
(quasi campane)



80 *sempre allargando* - *sempre ff*

85 *Molto Pesante* (♩~68) *sempre allargando*

*ben ff* *ben ff quasi martellato* *ben ff marcantissimo*

88 *Sonoro* (♩~60) *sempre allargando*

*sffz* *sffz* *sffz* *fff possibile* (General tutti) *[attacca 3 - ad lib.]*

*Posaune 16'*



# 3 Vom Himmel hoch

EG 541

## Choralfantasie für Orgel (1997)

Für Livia

Sereno (♩.~48), *legatissimo*, *scorrevole*

Serban Nichifor (\*1954)

The first system of the musical score is written for organ. It features three staves: a right-hand treble staff, a left-hand bass staff, and a central pedal staff. The right-hand staff begins with a melodic line marked 'III 8'' and 'pp immateriale'. The left-hand staff provides harmonic support with chords and moving lines. The pedal staff has a lower register, marked '8'4'' and 'pp immateriale, legatissimo'. The music is in a key with one flat (B-flat) and a 12/8 time signature.

L'Istesso Tempo (♩.~48)

The second system continues the organ accompaniment and includes a vocal line. The organ parts continue with similar textures. The vocal line, marked 'p in rilievo', enters with the lyrics: 'Vom Him - mel hoch, o En - gel, kommt! Ei - a, ei - ia, su - sa - ni, su - sa - ni. Kommt, (9)'. The system is divided into three measures labeled (II), (III), and (IV). The organ accompaniment remains 'pp' throughout.

Melodie: Paderborn 1616, Köln 1623

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E.D. 97500



10 sing und klingt, kommt pfeift und trommt! Hal - le - lu - ja, Hal le - lu - ja! Von Je - sus singt und Ma - ri - a. ——— ]

*poco rall.*

*sub. poco a poco animando*

**Andante (♩~64)**

14 *mp* *sempre animando in rilievo*

*pp* *poco*

*pp* *poco*

19 *poco rall.* *mp dolce* *poco* *mp dolce* *mf in rilievo*

*sub. poco a poco animando* *Andantino (♩~72)*



24

28

*poco a poco precipitando*

*subito molto allargando*

*poco a poco*

*mf*

31

**Sub. Allegro Sonoro** (♩~120), quasi Campanone

*f*

*f* Organo Pleno

*ben f in rilievo*



*(sempre precipitando)* - - - - - (♩~164) - - - - - *subito allargando*

40 *ben f* (*sempre in rilievo*) *pesante*

48 *Sub. Presto* (♩~192), *con brio* *molto* *ff* *in rilievo*

56 *poco a poco accelerando*



### **Prestissimo (in 1) ( $\text{♩} \sim 240 / \text{♩} \sim 80$ )**

64 *ben ff*

*sempre accel.*

**Risoluto** ( $\text{♩} \sim 140$ ) *sempre precipitando.*



Lontano, dolcissimo,  
molto espressivo (♩~90)

*mp* con innocenza (sempre in rilievo)

86

11 8' (b) 8'

8' 16' (-16')

*p* sempre

*mp* sempre

*p* sempre

*p* sempre

92

poco rall.

a tempo

98

poco a poco allargando

(non decrescendo!)

16'

[Fine]

Jahresempfang  
des  
Ev. Stadtkirchenverbandes Köln  
und  
der vier Kölner Kirchenkreise



Evangelischer Stadtkirchenverband Köln  
Kartäusergasse 9-11  
50678 Köln  
Tel.: 0221-3382-0

Preisverleihung  
anlässlich des Kompositionswettbewerbes zum  
landeskirchlichen Liedanhang  
Rheinland/Westfalen/Lippe  
des Evangelischen Gesangbuches



1. Preis: Andreas Willscher, Hamburg  
EG 684 „Nun wollen wir singen das  
Abendlied“

Begrüßung      Karl Schick  
Stadtsuperintendent

\*

2. Preis: Dr. Serban Nichifor, Bukarest  
EG 539 „Christum wir sollen loben  
schon“

Einführung in den      Ulrich Cyganek  
Kompositions-      Landeskirchenmusikdirektor  
wettbewerb

\*

3. Preis: Hans Josef Winkler, Detmold  
EG 560 „O herrlicher Tag, o fröhliche  
Zeit“

Laudatio      Prof. Dr. Henning Frederichs  
zu den einzelnen      Kirchenmusikdirektor  
Kompositionen

\*

Überreichung der Urkunden und der Preise

3. Preis Peter Hastedt, Villingen-Schwenningen  
EG 648 „Wir haben Gottes Spuren festge-  
stellt“

Schlußwort      Karl Schick  
Stadtsuperintendent



DER WEG, 5-1

14.12.97

# Köln und Umgebung

Kirchenkreise Nord, Mitte, Rechtsrheinisch, Süd

## kommentar

### Positives Signal

**Wolf-Rüdiger Spieler ist als Kirchenmusiker tätig und freier Mitarbeiter für Musikberichterstattung beim WEG.**

Musik soll in der Kirche einen wichtigen Stellenwert haben.

Zwischen diesem hohen Anspruch und der alltäglichen Realität klafft leider heute eine immer größer werdende Lücke: Gerade die neunziger Jahre zwingen Kirchengemeinden zu einschneidenden Etatkürzungen und Stellenabbau - auch und besonders auf musikalischem Gebiet. Die allgemeinen Hörgewohnheiten sind heute so verändert, daß mit „klassischer“ Kirchenmusik allein die Bedürfnisse der Menschen nicht mehr ganz erfüllbar scheinen. So ist es nur allzu verständlich, daß sich viele Kirchenmusiker zunehmend im Stich gelassen und desorientiert fühlen, sich bei manchen Frust und vielleicht sogar Zukunftsangst breitmachen.

Diese - möglicherweise pessimistisch skizzierte - Perspektive darf freilich kein Freibrief zum Selbstmitleid sein. Die Verteilung der knappen Mittel zur Schaffung angemessener Arbeitsbedingungen muß vielleicht mit noch mehr Augenmaß und Wohlwollen für alle kirchlichen Aufgaben - auch für die Musik - geschehen.

Aber auch die Kirchenmusiker sind künftig herausgefordert, auch weiterhin konzertante Ansprüche zu erfüllen und zugleich neue Wege, Formen und Konzepte für die Menschen von heute zu entwickeln.

In dieser Situation hat der vom Kölner Stadtkirchenverband ausgelobte Komponistenwettbewerb positive Signalwirkung.

Er unterstreicht den Wert von Musik in der Kirche und verschärft das Bewußtsein dafür, daß qualitätvolle und facettenreiche Kirchenmusik auch in Zukunft nicht zum Nulltarif zu haben sein wird.

Wolf-Rüdiger Spieler

Im Mittelpunkt des Jahresempfangs des Stadtkirchenverbandes Köln und der vier Kirchenkreise stand in diesem Jahr die Verleihung von Preisen an die Sieger eines Komponistenwettbewerbs durch den Stadtsuperintendenten Karl Schick. Antoniterkantor Johannes Quack und der Arbeitskreis Kölner Kirchenmusiker hatten den Wettbewerb anlässlich der Einführung des neuen Evangelischen Gesangbuches im Advent 1996 angeregt. Ausschreibung, Organisation und finanzielle Ausstattung lagen beim Stadtkirchenverband.

Ziel des Wettbewerbs war einerseits, Choralvorspiele zu den neuen Liedern des Evangelischen Kirchengesangbuches für den gottesdienstlichen Gebrauch anzuregen. Darüber hinaus waren auch konzertante und technisch anspruchsvolle Orgelwerke gefragt, die in Schwierigkeit und Umfang über den Rahmen einer liturgischen Gebrauchsmusik hinausgehen. Eine mit Kirchenmusikern und Musikwissenschaftlern besetzte Jury wählte in einem aufwendigen Verfahren die Sieger aus.



Andreas Willscher, Hamburg, (links) und der Bukarester Kirchenmusiker Dr. Serban Nichifor, gewannen den ersten beziehungsweise den zweiten Preis beim Komponistenwettbewerb.

Der mit 2000 Mark dotierte erste Preis ging an den Hamburger Komponisten Andreas Willscher für seine Orgelmeditation über „Nun wollen wir singen das Abendlied“; den zweiten Preis in Höhe von 1500 Mark erhielt Serban Nichifor aus Bukarest für seine Interpretation des Kirchenliedes „Christum wir sollen loben schon“. Der dritte Preis wurde zu gleichen Teilen an Hans-Josef Winkler aus Detmold und Peter Hastedt aus Villingen-

Schwenningen vergeben. Nach einer Einführung durch Landeskirchenmusikdirektor Ulrich Cyganek und einer Laudatio von Kirchenmusikdirektor Professor Dr. Henning Frederichs wurden die vier Orgelstücke von Kantor Johannes Quack in der Kartäuser Kirche uraufgeführt. An dem Kompositionswettbewerb hatten sich insgesamt 135 Einsender mit eigenen Beiträgen beteiligt. Zu Beginn des Jahresempfangs hatte Stadtsuperinten-

dent Karl Schick vor den Gästen deutlich gemacht, daß Kirchenmusik kein „Luxusgut“ sei, sondern zum „Verkündigungsauftrag“ zugehöre. Die Kirchenmusik sei ein „wichtiges Kulturgut“ im protestantischen Raum, mit besonderer seelsorgerischer Funktion. Gerade in schwierigen Lebenssituationen greifen Menschen zum Gesangbuch und finden in den Liedern Trost. Vor den zahlreichen Gästen, darunter die NRW-Ministerin Anke Brunn, Bürgermeister Harry Blum und dem designierten Oberstadtdirektor Klaus Heugel, verwies Schick außerdem darauf, daß „Konzentration und Prioritätensetzung“ mit Blick auf zurückgehende Kirchensteuereinnahmen wichtige Stichworte für die Zukunft sind. Die Gründung der „Gemeinschaftsstiftung Diakonie im Evangelischen Stadtkirchenverband Köln“ wertete Schick als einen ersten Schritt, langfristig wichtige Arbeitsfelder zu sichern.

Zum kirchlichen Handeln gehöre auch in Zukunft der Blick auf die Benachteiligten, Schwachen und Zukunftsgekommenen. Spieler/Fischer

## „Wettbewerb ist nicht unmoralisch“

Präses Manfred Kock zu Gast bei Ehrung des Vorstandschefs der Stadtparkasse Köln

Sein 25jähriges Vorstandsjubiläum in der Stadtparkasse Köln feierte Gustav-Adolf Schröder. Der Spitzenbanker ist berufenes Mitglied der Verbandsvertretung der vier Kölner Kirchenkreise. Schröder und 160 Gäste verfolgten im Kristallsaal der KölnMesse mit Spannung die ihm zu Ehren von Gastgeber Dr. Klaus Heugel, Vorsitzender des Verwaltungsrates der Stadtparkasse, veranstaltete Podiumsdiskussion zum „Gemeinsamen Wort“ der beiden großen

Kirchen unter dem Motto: „Haben Solidarität und Gerechtigkeit eine Zukunft?“

Manfred Kock, Präses der Rheinischen Kirche und Ratsvorsitzender der EKD, führte in das Thema ein und stellte sich dem kritischen Gespräch mit dem Schwerpunkt: „Unternehmensethik - eine Illusion?“ mit Rechtsanwalt Ulrich Hocker (Deutsche Schutzvereinigung für Wertpapierbesitz), Unternehmensgründer Jost Stollmann (Compunet) und Professor Jost Wieland,



Gustav Adolf Schröder

(Unternehmensethik FH Konstanz), der sein Fazit zog: „Wettbewerb ist nicht unmoralisch, er ist vielmehr die Voraussetzung für die Ermöglichung von Solidarität.“ Die Diskussionsleitung hatte WDR-Journalist Jochen Denso. Für den Evangelischen Stadtkirchenverband Köln und die Kirchenkreise gratulierten Jubilar Schröder Stadtsuperintendent Karl Schick sowie die Superintendenenten Eckard Schubert und Ernst Fey. Menne





Andreas Willscher (l.) und Serban Nichifor gewannen den ersten beziehungsweise zweiten Preis beim Kompositionswettbewerb. (Bild: Grönert)

## Geistliche Lieder spenden Trost

*Musik-Wettbewerb des Stadtkirchenverbandes  
Werke aus evangelischem Gesangbuch bearbeitet*

Von Claudia Freytag

Der Evangelische Stadtkirchenverband hat im Rahmen seines Jahresempfanges vier Komponisten als Sieger eines Wettbewerbes ausgezeichnet. Aufgabe war es, zu den Liedern im landeskirchlichen Anhang des evangelischen Gesangbuches Bearbeitungen von drei bis fünf Minuten zu präsentieren. Das Buch war vor genau einem Jahr erschienen; der Anhang umfaßt 135 Kompositionen. Den ersten Preis vergaben die Juroren an Andreas Willscher aus Hamburg. Zweiter wurde Serban Nichifor aus Bukarest. Hans Josef Winkler (Detmold) und Peter Hastedt (Villingen/Schwenningen) wurde jeweils ein dritter Preis zugesprochen.

„Die Kirchenmusik ist kein Luxusgut“, sagte Superintendent Karl Schick in seiner Begrüßungsrede, „sondern Verkündigung auf hohem Niveau sowie ein wichtiges Kulturgut im protestantischen Raum.“ Gleichzeitig dürfe man es nicht auf die zweifellos vorhandene Ästhetik beschränken, da es auch eine seelsorgerische Funk-

tion habe für jene Menschen, die im Gesangbuch Trost fänden.

Gleichwohl betonte Henning Frederichs, Kirchenmusikdirektor, Dozent der Musikhochschule und Jurymitglied, daß bei der Bewertung der Kompositionen die Innovation mit besonders „wohlwollender Neugier“ zur Kenntnis genommen worden sei. Gerade bei Elementen etwa des Barock sei es äußerst schwierig, so Frederichs, noch etwas Neues zu entwickeln. Die preisgekrönten Kompositionen wurden im Rahmen der Preisvergabe uraufgeführt.

Schick verwies außerdem auf die Gründung der Gemeinschaftsstiftung Diakonie vor gut einer Woche, „die dazu dienen soll, langfristig wichtige Arbeitsfelder zu sichern“. Hintergrund sei der spürbare Rückgang der Mittel aus Kirchensteuer, der sich in der Arbeit der Gemeinden bemerkbar zu machen drohe. Trotz deren jeweils individueller Arbeit und der Vielfalt des kirchlichen Lebens, die durch die presbyterial synodale Verfassung gewährleistet sei, sei es „dringend geboten, sich auf gemeinsame Nenner zu verständigen“. Grundlage und Orientierung hierfür bleibe die Heilige Schrift.





Evangelischer

Stadtkirchenverband

Köln

# U R K U N D E

Dr. Serban Nichifor

aus Bukarest

hat bei dem Kompositionswettbewerb

1997 zum landeskirchlichen Liedan-

hang Rheinland/Westfalen/Lippe des

Evangelischen Gesangbuches

für seine Orgelkomposition

“Christum wir sollen loben schon“

den

2 . P R E I S

zuerkannt bekommen.

Karl Schick

Stadtsuperintendent

Ulrich Cyganek, MKMD

Vorsitzender der Jury

"PREGHIERA"per Archi

(1997)

- prezentare -

Motto:

"Dumnezeu S-a făcut om pentru ca omul să se  
îndumnezeiască."

Sfântul Grigorie de Nazianz, "Cuvântări teologice"

Conceput pentru orchestră de coarde, poemul "Pregătirea" ("Rugăciune") este caracterizat prin configurația quasi-vocală a texturii eufonice sugerând sonoritățile imateriale ale unui cor îndepărtat, ce invocă la infinit - ca într-o rugăciune isihastă - numele Mântuitorului: JESUS, JESUS, JESUS...

Această imagine a determinat structurarea repetitiv-evolutivă a muzicii și utilizarea unor timbruri irizate, ilustrând ideea de transfigurare, spiritualizare, înălțare - ce este esențială în perspectiva moralei creștine. Totodată, printr-o anumită specializare a armoniilor, este reliefată și distanța tot mai mare dintre "Musica Caelestis" și lumea modernă, căzută în abisul secularizării... De aceea, doar prin transfigurare (ca înnoire interioară, convertire, îndumnezeire - "unio mystica") vom fi capabili să ieșim din timpul profan și să intrăm în cel sacru, în comuniune ("ab alio et in allis") cu HRISTOS, prin energiile necreate ale Sfântului Duh ce alcătuiesc "ordinea armonică a cosmosului" ("panarmonios kosmou syntaxis" - după Sfântul Atanasie cel Mare).

Poemul "Pregătirea" este dedicat Maestrului Dorin FRÂNDEȘ, ilustru reprezentant al artei interpretative românești.

  
(Șerban NICHIFOR)





*accelerando poco a poco* →

Handwritten musical score for the first system, measures 96-100. It features five staves with various musical notations including notes, rests, and dynamic markings like 'pp' and 'simile'. The notation is dense and includes many slurs and accents.

5296

*accelerando sempre* →

5260

Handwritten musical score for the second system, measures 101-105. It continues the musical notation from the first system, with five staves and various notes and rests. The notation is dense and includes many slurs and accents.

poco a poco accelerando ♩ 68 20 simile

sempre accelerando ♩ 80

rallentando

rall. sempre - Dolente [ n 54 ]

Handwritten musical score for the first system, measures 54 to 68. The score is written on five staves. The first staff has a treble clef and a key signature of one flat (B-flat). The second staff has a bass clef. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef. The fifth staff has a treble clef and a key signature of one flat. The music features various notes, rests, and dynamic markings such as *p*, *pp*, *mp*, and *f*. There are also markings like *simile*, *rit.*, and *acc.* (accelerando). The system ends with a double bar line and the measure number 68 in a box.

accelerando

simile

poco a

poco

simile

[ n 68 ]

Handwritten musical score for the second system, measures 68 to 82. The score is written on five staves. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef. The fifth staff has a treble clef and a key signature of one flat. The music continues with various notes, rests, and dynamic markings. There are also markings like *simile* and *mp*. The system ends with a double bar line and the measure number 82 in a box.

(30)



Handwritten musical score for guitar, featuring multiple staves with notes, rests, and dynamic markings. The score includes a section marked "accelerando sempre" and a tempo change to "molto allargando".

**Section 1: Accelerando sempre**

Measures 40-49. The tempo is marked "molto allargando". The music features a series of chords and single notes, with dynamic markings such as *mp*, *mf*, and *simile*. The notation includes various accidentals (sharps, flats, naturals) and articulation marks (accents, slurs).

**Section 2: Solo**

Measures 50-54. The section is marked "Solo" and features a series of chords and single notes, with dynamic markings such as *mp*, *mf*, and *simile*. The notation includes various accidentals (sharps, flats, naturals) and articulation marks (accents, slurs).

**Section 3: Via Sord.**

Measures 55-59. The section is marked "Via Sord." and features a series of chords and single notes, with dynamic markings such as *mp*, *mf*, and *simile*. The notation includes various accidentals (sharps, flats, naturals) and articulation marks (accents, slurs).

**Section 4: Solo**

Measures 60-64. The section is marked "Solo" and features a series of chords and single notes, with dynamic markings such as *mp*, *mf*, and *simile*. The notation includes various accidentals (sharps, flats, naturals) and articulation marks (accents, slurs).

**Section 5: Via Sord.**

Measures 65-69. The section is marked "Via Sord." and features a series of chords and single notes, with dynamic markings such as *mp*, *mf*, and *simile*. The notation includes various accidentals (sharps, flats, naturals) and articulation marks (accents, slurs).

Dolente In 54

*poco acc... (In 66) poco rall...*

In 60

*accelerandur poco a poco*

In 68

Handwritten musical score on page 145. The score is written on five staves. The first staff has a key signature of one sharp (F#) and a common time signature (C). The music features various notes, rests, and dynamic markings. A section of the score is marked with a dashed line and the word "accelerando" above it. Another section is marked with a dashed line and the word "sempre" above it. The score ends with a circled number "60" and a double bar line.

Handwritten musical score on page 151. The score is written on five staves. The first staff has a key signature of one sharp (F#) and a common time signature (C). The music features various notes, rests, and dynamic markings. A section of the score is marked with a dashed line and the word "acc. sempre" above it. Another section is marked with a dashed line and the word "accelerando" above it. The score ends with a circled number "60" and a double bar line.



Handwritten musical score for a string quartet, featuring four staves. The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *mp*, *mf*, *f*, *pp*, *div*, *vibrato*). The score is divided into sections by large numbers 1, 2, 3, and 4, and includes tempo markings like *allarg. sempre* and *allentando*. The piece concludes with a final measure marked *pp*.



Handwritten musical score on page 10 of a manuscript. The score is written on ten staves, with the first five staves containing musical notation and the last five staves being empty. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and annotations include:

- sempre ritardando* (written above the first staff)
- mp* (mezzo-piano, written below the first staff)
- discio* (written below the second staff)
- discio più vibrato* (written below the fifth staff)
- div.* (divisi, written below the fifth staff)
- mf* (mezzo-forte, written below the sixth staff)
- mp* (mezzo-piano, written below the sixth staff)
- mf* (mezzo-forte, written below the seventh staff)
- mp* (mezzo-piano, written below the seventh staff)
- mf* (mezzo-forte, written below the eighth staff)
- mp* (mezzo-piano, written below the eighth staff)
- mf* (mezzo-forte, written below the ninth staff)
- mp* (mezzo-piano, written below the ninth staff)
- mf* (mezzo-forte, written below the tenth staff)
- mp* (mezzo-piano, written below the tenth staff)

Large handwritten numbers **4** and **7** are visible at the bottom of the page, likely indicating measures or sections.



Lontano, Molto Tranquillo

♩ = 42, Fluido

(100)

This is a handwritten musical score for a piece titled "Lontano, Molto Tranquillo". The tempo and mood are indicated as "Lontano, Molto Tranquillo" and "Fluido". The score is written on ten staves, with the first five staves on the left and the last five on the right, separated by a double bar line. The notation includes various musical symbols such as notes, rests, and dynamic markings like "pp", "p", "mp", and "f". There are also some handwritten annotations and corrections, including a circled "Pizz." and a circled "100". The score is written in a fluid, cursive style, typical of a composer's draft.

Poco animando

Molto Espressivo

**♩ 4/4**

(110)

Handwritten musical score for piano, measures 110-114. The score is written on five staves. It includes various musical notations such as notes, rests, and dynamic markings. The tempo and expression markings are 'Poco animando' and 'Molto Espressivo'. The time signature is 4/4. The key signature has one sharp (F#). The score includes markings for 'div', 'mf', 'p', 'mp', 'pp', 'eco', 'vibrato', and 'allargando p.p. (♩ 4/4)'. There are also some handwritten annotations like 'vibrato' and 'eco'.

